BRUCE DICKINSON "I'M NOT A NUMBER, I'M A FREE MAN!"

RECORD COLLECTOR

EST. 1979

"AI? ONLY WE KNOW HOW TO BE US"

Pet Shop Boys, inevitably.

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THE BEST RECORDS!

THE FORMAT WARS!

BANANARAMA
THE PEEL McCOY

EINSTÜRZENDE NEUBAUTEN
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KAREN CARPENTER
STATEMENT OF INDEPENDENCE

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DEEP PURPLE★MICHAEL HEAD
SUN RA★T.REX★BETH GIBBONS
FAT WHITE FAMILY★BROADCAST

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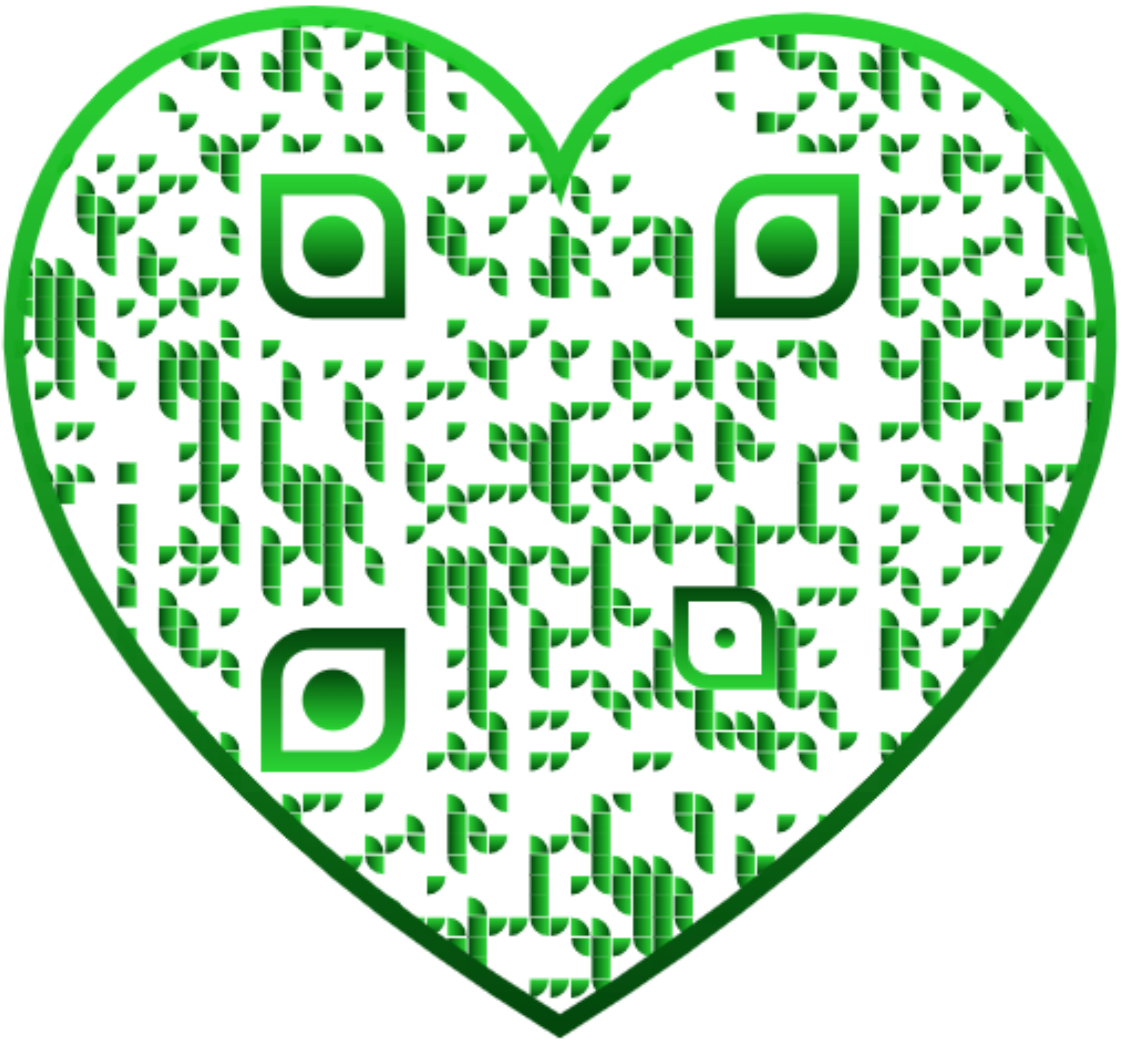
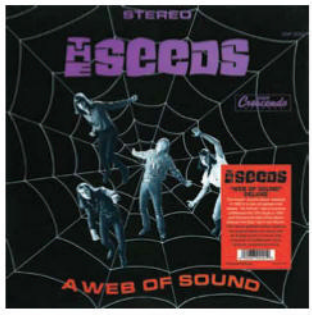


New releases: May 2024

Jackie Deshannon
Nothing Can Stop Me: Liberty Records Rarities 1960-1962
CDTOP 1643
Comprising performances of songs from the Ray Charles repertoire, this is the very belated release of what would have been the young Jackie's first album, plus 13 rare bonus Liberty masters.

Rodion G.A.
From The Archives 1981-2017
CDTOP 1646
HIQLP2 132 (2LP)
Rodion-Ladislau Rosca - the Godfather of Romanian electronic music - spent his lifetime creating music that was ambitious, ground-breaking and innovative. This new collection of material recorded between 1981 and 2017 is taken from his personal archive.

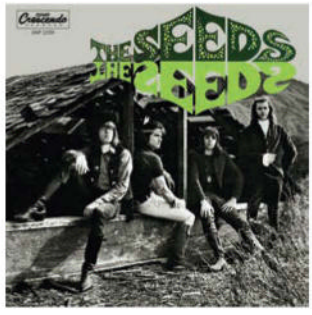


The Seeds
A Web Of Sound
HIQLP2 135 (2LP)
The Seeds' second album released in 1966 is a pop-art garage rock classic. 'Mr Farmer' was to become a Billboard Hot 100 single in 1967 and the second side of the album features the 14-minute epic 'Up In Her Room'. This deluxe gatefold edition features the original stereo mix along with an 8-page insert and a second LP stuffed with mono versions, outtakes and more.

A Different World:
The Holland-Dozier-Holland Songbook
CDTOP 520
The Motor City's flagship songwriting trio of the 60s and two dozen of their greatest achievements.

Motörhead
Motörhead
WIKC 2 (MC)
Motörhead's debut album is a stone-cold classic. The album has literally not been out of print on vinyl since Ace first released it back in 1977. We are delighted to release it here on cassette.

FROM THE VAULTS:

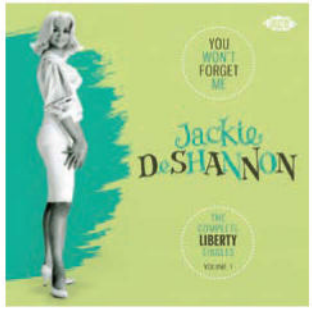


The Seeds
The Seeds
HIQLP2 129 2LP
Originally released in 1966, "The Seeds" is an essential garage punk album. This deluxe edition of "The Seeds" features the original album in mono, a bonus LP of outtakes and booklet packed with sensational photos and memorabilia.

COMING SOON:

Shrine Records
Rare Soul Sides: Washington DC 1965-1967
LTDBOX 021
Release date: 31.05.2024
Set up by Eddie Singleton with Berry Gordy's ex-wife and co-founder of Motown, Raynoma (Miss Ray) in 1964, the Shrine label, based in Washington DC, has been a buzzword for collectors for over fifty years. Here we present seven new Shrine 45s in a box set, with a fully illustrated booklet packed with rare photos. Soul heaven!

Jon Savage's The Secret Public
How The LGBTQ+ Aesthetic Shaped Pop Culture 1955-1979
CDTOP2 1647
Release date: 31.05.2024
Homosexuality has been a part of post-war popular music since its very inception. This compilation begins in late 1955, with the extraordinary success of Little Richard; continues through early-1960s pop and pop art; 1960's Tamla and Soul, Glam Rock, the early 70's funk and disco that was played in the underground New York clubs, and then moves on to the omnipresence of that gay-derived style, Disco, in the late seventies.



You Won't Forget Me:
The Complete Liberty Singles Vol 1
CDCHD 1243
Spanning 1960-1963, the A and B-sides of Jackie's first dozen Liberty singles, all in their authentic mono mixes. Includes the original versions of 'Needles And Pins' and 'When You Walk In The Room'.

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RECORD COLLECTOR

May 2024 Issue 557

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The *RC* staff's favourite... 1984 songs

PAUL LESTER **FGTH** **Two Tribes**
TIM JONES **Queen** **Radio Ga Ga**
VAL CUTTS **Prince** **When Doves Cry**
PETER BARRY **Deniece Williams** **Let's Hear It For The Boy**
JOHNNY SHARP **Bronski Beat** **Smalltown Boy**
NIALL DOHERTY **The Smiths** **How Soon is Now**
CHARLES DONOVAN **Laura Nyro** **Mother's Spiritual**
BILL EDWARDS **Hüsker Dü** **Something I Learned Today**
STEVE BURNISTON **Joe Jackson** **You Can't Get What You Want (Till You Know What You Want)**
DARYL EASLEA **Julia & Company** **Breakin' Down (Sugar Samba)**

Spotify

Record Collector | Amy 2024 | Issue 557 | Playlist
"The magazine you can hear"

Pet Shop Boys West End Girls Original Bobby Orlando Single Mix
The Space Lady Fly Like An Eagle
David Bowie Speed Of Life
Donald Byrd Sky High
The Four King Cousins This Girl's In Love With You
Black Einstein Common Ground
Steve Harley Sebastian
Raspberries Starting Over
World Party Kingdom Come
Simon & Garfunkel My Little Town
Isobel Campbell 4316
Iron & Wine All In Good Time
Bruce Dickinson Afterglow Of Ragnarok
Karen Carpenter Make Believe It's Your First Time
Bananarama Cheers Then
Pet Shop Boys Loneliness
Deep Purple Highway Star 2024 Remix
T.Rex Electric Slim And The Factory Hen
Broadcast Follow The Light
Sun Ra Stardust From Tomorrow
Beth Gibbons Floating On A Moment
Fat White Family What's That You Say
Michael Head Connemara
Heidi Berry Washington Square
Sandy Posey Single Girl

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Founded in 1979 by Sean O'Mahony

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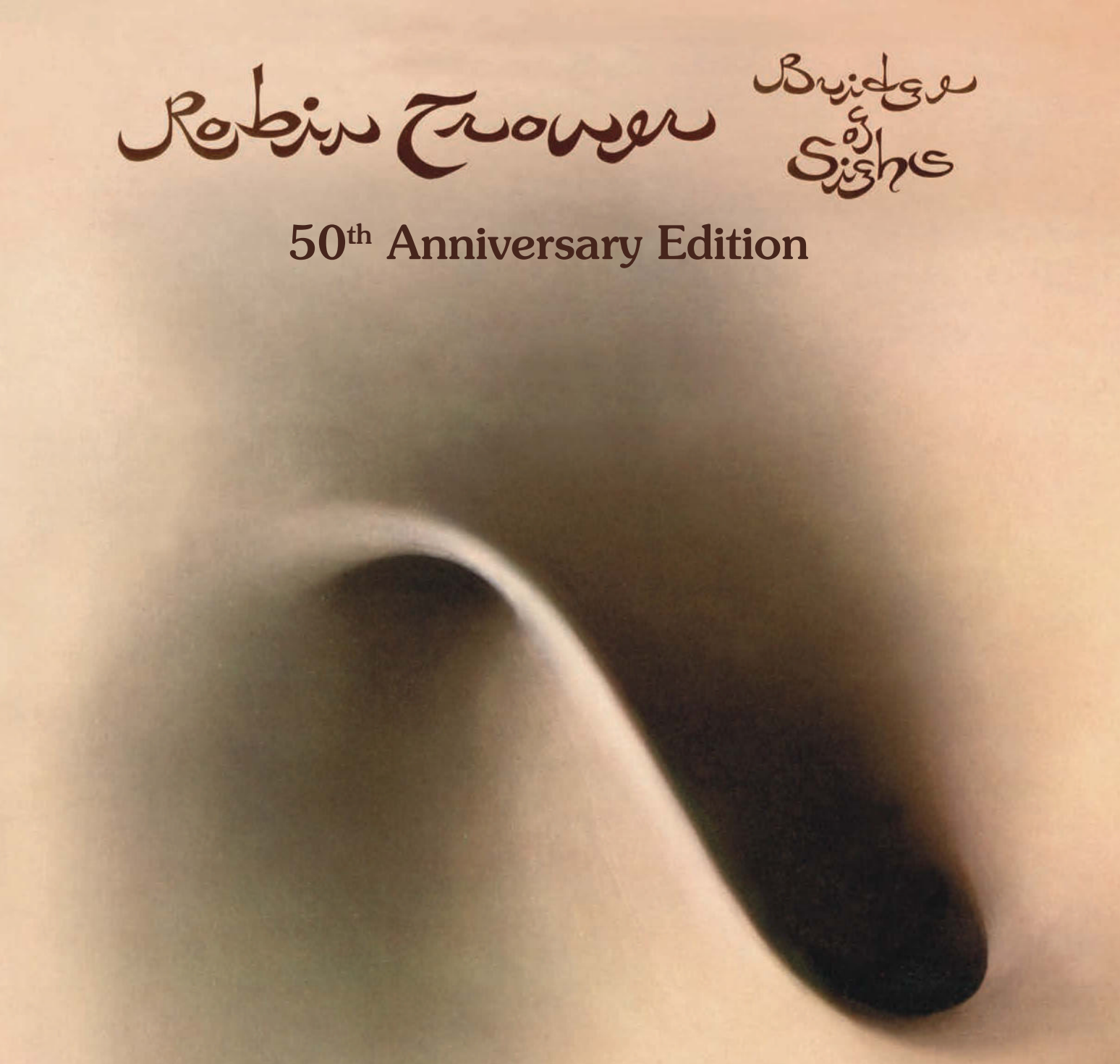
Robin Trower — Bridge of Sighs

50th Anniversary Edition



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Hello, and welcome to RC 557

How good a year for music was 1984? So good that, for this issue's 1984 Revisited special feature, we left out ABC's (How To Be A) Millionaire and Scritti Politti's Wood Beez (Pray Like Aretha Franklin) singles and Soft Cell's *This Last Night In Sodom* album – and The Limit's Say Yeah and 23 Skidoo's Coup, and Hurt Me Deep Inside by Cook Da Books, and tons of others that only occurred after we'd gone to press – from our annotated countdown of The Best Records Of 1984, and it was still an amazing list.

In 1984, Pet Shop Boys – interviewed about their 40-year career by Pete Paphides this month – weren't yet one of the artists that I collected, mainly because they only had one single out. But it wasn't long before they joined that select pantheon, along with New Order, Madonna, The Smiths and Prefab Sprout. These were the people who I had to own everything by, on 7" and 12", even if I never quite succumbed to the lure of formats and regional/global iterations. No, I just needed to hear all their *songs*. This was an affliction that continued even after I became a full-time professional music writer and got sent everything I wanted, gratis, with brilliant B-sides on offer on singles from the likes of Blur, Pulp, Mansun and Suede.

The ZTT label really fanned the flames of my febrile collecting: in 1984-5, I accrued so many Frankie Goes To Hollywood, Art Of Noise, Propaganda, Andrew Poppy, Grace Jones and Anne Pigalle picture discs, cassettes, and 7"s and 12"s that, a couple of decades later, ZTT themselves would ask to borrow my collection to photograph for a CD/DVD reissue project booklet. ZTT were also my way into music journalism: in September 1983, I saw an advert for Art Of Noise's *Into Battle* EP on the back cover of *Blitz* magazine. Deliriously intrigued, it prompted me to go on a pilgrimage (from central London) to the blue building in Basing Street, Ladbroke Grove, where, awestruck (me, not him), I met ZTT hype man, Paul Morley. A few weeks later, I had a copy of the astonishing *Into Battle* featuring Moments In Love and was moved to pen a hymn of praise to Morley, who used a line from my letter in the "famous" (in my circles) music press ad of the rose across the Thames that accompanied the *Into Battle* 12": "It's made me want to buy records again!" Within a couple of years I was writing for *Melody Maker*. And unlike Morley's old *NME* pal, Danny Baker, I still haven't quite lost the urge to splurge.

See you next month,

Paul Lester

BOOKAZINE SPIRIT

Credit where it's due. I'm not a regular magazine purchaser, but I am a Fleetwood Mac superfan, so I obviously couldn't wait to get my hands on your double issue mag.

I loved it!

I read it cover to cover from both sides and thoroughly enjoyed the journey through the last six decades reading about the origins of the soundtrack of my life.

Julia Bennet, email

Thanks, Julia, on behalf of the F Mac bookazine editor, Joel McIver. A reminder that we publish a bookazine most months and currently offer Fleetwood Mac and Eagles, with Bruce Springsteen and The Beach Boys specials to come. **PL**

FREAK POWER

Thank you, *RC*. *'Freak Scene'* [*RC* 556] sparked memories of the first real band that I ever saw. It's 1970, I'm 15, at boarding school in Hertfordshire. We are a little in awe of some sixth formers who went to London the year before and saw The Rolling Stones in Hyde Park. Somehow, they have managed to book The Edgar Broughton Band for the end of summer-term dance.

So, there they are in the assembly hall, not an LP on a small record-player, not a picture in *Melody Maker*, but actual human beings with mounds of humming equipment. The noise! The chanting! The hair! And rumours that Edgar has shagged a sixth form girl backstage!

In the aftermath, the headmaster has his own interpretation of Out Demons Out and makes sure we are back to a traditional dance band the next year. We are not impressed, and (sorry, Joe) wittily rename them Dead Loss & His All-castrations. We might have been kinder had we known that one member of the orchestra had a son at home called Declan MacManus.

Mark C Smith, email

BUTTERFLY COLLECTOR

Shame on you, Bob Stanley, for pointing out in your column how underrated the Dutch group Shocking Blue are. You failed to mention one of their best tracks, The Butterfly And I, from the *At Home* album. I love reading your musical insights every month, but this shocking omission was a mistake. But I forgive you! Readers, Google the track, then you'll see where I'm coming from. I look forward to your next column, Bob, and keep up the good work.

Nigel Bayliss, Powys

LEIGH-ON-SEA FOR MILES

I was interested in your article on the 1971 folk compilation, *Folk Upstairs*, which featured Kitty Theobald [Diggin' For Gold, *RC* 556]. As you say, the album originated from the Leigh-on-Sea area, and I had the pleasure of hearing Kitty perform at the 2014 and 2015 *Leigh Folk Festivals*. She was still a very fine singer 40 years later.

Clive Jones, email

FEMALE INTUITION

Re: For The Record, *RC* 556.

What I mean by 'progressive' is exactly as billed in the latest edition of the mag. I'm not particularly keen on what came out of the old 'swirl' Vertigo label between 1970 and 1972. I'd rather have features on the pure pop labels of the 70s and the records that featured more prominently in girls' record collections than in those of other men and boys. Record collecting in the UK is not just a hobby for the boys, and neither is pop/rock music in general.

Robert Haynes, email

Not sure what you're on about here, Robert, but we had plenty of non-progressive articles in the last issue, from Say She She to Elbow, though not sure if they'd qualify any more as "female-friendly" than, say, the features on Jesus & Mary Chain and 60s blues. **PL**

WARP OF PURE FAN

Words fail me again – chuffed to bits. Your latest issue's shaping up nicely. At a glance, *RC* 556 confirmed praiseworthy discussion on a variety of interesting topics, notably Tim Jones' vinyl feature ('Deceptive Bends') proving informative on all things warped. It reminded me of 1980's Hammersmith Our Price Records, whereupon, returning a wavy pressing, they begrudgingly checked it on the counter-top turntable to verify my outrageous faulty insinuation. To my relief, as queuing customers looked on, the arm jumped up and down like a fiddler's elbow. Reluctantly, they did substitute the offending warped pressing.

Even better, deeper into your issue were deserving pages on trio, Say She She, whose *Silver* is such a great album, readers. There were also positive reissue words on Nico. I had a friend, Syd, who in turn had a friend, Morris Gould (now 'Master' DJ),

I Was There

A reader's recollection of a key music event

This month:
Steve Harley & Cockney Rebel, Bradford Queen's Hall, Friday 1 May 1992

After a polite reception for the young support band from Germany from a small audience, the hall filled rapidly for Steve Harley's entrance. They cheered as his band first appeared, and then roared when Harley himself stepped onto the stage. I remember the opener as Sweet Dreams/Psychomodo, played faster and with much more of a rock rhythm than the recorded version.

From my gallery view, it was almost as entertaining watching the crowd as the band. At stage-left in the audience, I saw two characters appearing to argue, which then developed into pushing each other around, one wagging his finger at the other as he moved away. During Sebastian, I spotted a fan in deep concentration, mouthing the lyrics and jabbing his finger stage-wards in time to the music.

Then, above us in the gallery, a light exploded. I leapt out of my seat (!) and the performance was halted for a few minutes. A young lady seized the opportunity to climb onstage and announce in the nearest microphone, "Marc Bolan is great!" Steve Harley, head down, just smiled and moved back as she quickly returned to the crowd.

The sound mix was very good, and Steve and his young band played this best-of Cockney Rebel performance with great energy, but with subtlety when needed. They seemed to be enjoying it as much as the crowd. For me, it was the first and best performance of all my many Cockney Rebel gig attendances.

This review of the late, great Steve Harley was written before his recent untimely death, but the writer's name was left off. Was it you, reader? **PL**

who supposedly hung out with her in the late 70s.

I'd already bought Joel Selvin's hardback look at the troubled life of Dominos drummer, Jim Gordon, so Michael Heatley's 4-star review has spurred me on to finish it pronto.

Simon Mullins, email

VARY, VARY, QUITE CONTRARY

A lapsed reader, I was initially attracted by the 'Fabs Go Global' article [*RC* 555], but was pleased to see your open-door policy is as wide as ever. In what other publication could we turn the page from an article on X-Ray Spex and come face to face with Anthony Newley? Brilliant stuff.

Simon Bullivant, London N12

MAL-FEASANCE

I'm a big fan and admirer of *Record Collector*. Issue 556 just came through the door. In the book review of Kenneth Womack's biography of Mal Evans there is a total howler. The reviewer (Michael Heatley) writes about Evans: "Before he took his life in 1976…" Clearly, he has not read the book, as Evans was shot dead in 1976 by the Los Angeles Police Dept. Love the magazine, and think it goes from strength to strength.

Gerry Hassan, email

Michael Heatley *replies: "Mal threatened a policeman with an air rifle and was shot. My choice of words was wrong. Apologies. A bit of context for explanation. In a tragic 70s story, he moved to LA and fell into a downward spiral of booze, guns, and cocaine. In January 1976, he pointed his loaded Winchester rifle at the LAPD, urging them to shoot him — a case of "suicide by cop". He wrote out his Will the night before.*

THERE COMES A TIME

Great to read the Engine Room piece on Paul Samwell-Smith [*RC* 556], surely one of the UK's finest producers. However, I was disappointed that there was no mention of his production work on Martin Stephenson & The Daintees' *Gladsome, Humour And Blue*, one of the most underrated albums of the 80s. In fact, an article on Martin and the band generally is considerably overdue.

Rich Cundill, email

Good shout, Rich. Know of anyone who might write it? **PL**

LIVING FOR COLOUR

I haven't written to you before, but as a longstanding record (and occasional CD) enthusiast/hobbyist/collector, as well as an avid reader of *RC*, I thought I'd write to you.

I've been collecting records for – ahem! – decades, and something I have never done in the art of buying records happened last week, so I thought I'd share.

I've been helping a colleague from work, Paul, to get some records with interesting sleeves for a section of his lounge wall. You know how it is: water damage, rebuilt lounge, wants to add a bit of a feature wall near where the records and stereo are, why not some arty 7" single covers? We've all been there. So, having helped secure some with modern art covers to his taste (Stiff Little Fingers' At The Edge and New Order's Fine Time, among them), I had suggested we both go to a record fair to see if there were sleeves he could find himself (while I could peruse various stalls myself – obviously). So, we decided on a Friday, when the London Spitalfields market was on, and decided to use our lunch hour to go to find vinyl wall art (and records for me).

Arriving at the market, we quickly found a bargain box of 90s indie singles. I hadn't heard of the majority of the artists, and I expect many had only ever released one single. Some of the sleeves were good, though, and within a few minutes, Paul had a small pile. He then noted that some records were coloured vinyl and found this interesting.

Paul is not a newbie to vinyl, but I gather his collection was primarily album- and 12"-based and pretty bereft of coloured editions. He had avoided the recent trend to release variant editions on coloured vinyl, metal, splatter, zoetrope, and whatever you call with the liquid in the middle.

After a couple more stalls, Paul had decided his wall was going to be an "Art Installation". I'm sure you can tell where this is going… but he had decided the installation was going to be of different coloured vinyl 7"s. He had, by then, red, yellow, blue (and black) coloured records. He asked whether I thought it would be possible to collect all the colours of a rainbow?

I didn't see why not. That meant finding orange, green and purple. So, with my apologies to vinyl purists, we then started to search all the stalls for the remaining colours. I didn't want Paul to buy expensive or collectable records, only low grade or unwanted ones if it was just the colour involved.

Before long, we had collected two orange singles, one opaque, the other clear. A purple one was found next. We had real problems locating a green one. I didn't think green was rare, particularly, but we just couldn't locate one. We all but decided to give up on it, but on the way out, we checked the first stall, just in case, and there was a green one that we had missed. Just the one! Paul was amazingly happy, and the dealer was a bit surprised and didn't really know what was going on.

But we paid and left, and now my colleague has records that match the colours of the rainbow. I don't think that he has had time to start the installation yet, but I'm interested to see what it comes out like.

The next day, I went to a local recycle and reuse centre to make a donation, only to find that it had several boxes of records. The vast majority were the ones you find in charity shops that don't ever sell, but I did find one or two to buy. It happens. When it came to pay, I was surprised to find that I had to pop them on scales and pay by weight! Never done that with records before, either.

Nick Davey, email

THIS MONTH'S CONTRIBUTORS

Pete Paphides has been writing about music for three decades or more. This month, he contributes the cover story interview with **Pet Shop Boys** (p68). His book, *Broken Greek: A Story Of Chip Shops And Pop Songs*, is published by Quercus.

Matthew Quinlan is a British journalist and author based in Seattle. He writes on music, sound, and technology. This month, he recalls the **format wars of 1984** (p80). His book on the story of sound will be published in 2025.

For her book, *Lead Sister*, **Lucy O'Brien** tracked down friends, lovers and musicians to reframe the story of **Karen Carpenter** (p54) and her pioneering legacy. Lucy's books include in-depth biographies of Dusty Springfield and Madonna, and *She Bop, The Definitive History Of Women In Popular Music*.

It's 25 years since **Joel McIver** (Bruce Dickinson interview, p48, and Robin Guthrie chat, p46) began a six-year stint on *RC*'s staff in 1999. He's done other things since then, like writing 35 books, but he's never forgotten the illicit thrill of compiling a discography on a tight deadline.

NEXT MONTH
RECORD COLLECTOR
IN SHOPS 16 MAY

PINK FLOYD 1974-1975

PLUS! PETE WYLIE + GERED MANKOWITZ + JUDAS PRIEST + JACKIE DESHANNON + CROWDED HOUSE + XMAL DEUTSCHLAND

Taylor Swift drives the vinyl revival with eight Top 40 LPs in 2023

Tayflation!

The vinyl resurgence, fuelled by Taylor Swift, is officially recognised by the UK government. In all but name, it's the ReTaylor Price Index!

On 11 March, the UK Office Of National Statistics announced that, of 16 new items added to its list of 744 that it uses to calculate the Consumer Prices Index (CPI) and Retail Prices Index (RPI) monthly inflation rates, LPs are included for the first time since 1992. They join online-retailed CDs, and are a fresh addition alongside USB sticks and SD cards. Their inclusion reflects the year-on-year growth and nationwide popularity of physical formats, spearheaded by vinyl. The ONS outlines that "the 'shopping baskets' of items used in compiling the various measures of consumer price inflation are reviewed annually. The items in the baskets change so that the measures are up to date and representative of consumer spending patterns" in the year to each February. They represent "a sample of specific goods and services that gives a reliable measure of price movements for a range of similar items. Several factors are considered when choosing representative items, including ease of finding and pricing the product, availability throughout the year, amount spent on a particular item or group of items, variability of prices within a class, and an analysis of the balance across the basket. Analysis of the broad balance of representative items across the Consumer Prices Index, including owner occupiers' housing costs (CPIH), highlighted a need to improve coverage across a range of categories, including recording media. Vinyl records have been added back into the basket for the first time in over 30 years, reflecting a resurgence in popularity" that saw 6.1 million new LPs sold in 2023.

Lisa Birkbeck told *RC* that, "recording media is one of the most under-represented areas of the basket, and vinyl has been added to reflect a resurgence in the popularity of vinyl music". The ONS Deputy Director, Matt Corder, added that "our inflation basket of goods offers a fascinating snapshot of consumer spending, and it often reflects the adoption of new technology, but the return of vinyl records shows how cultural revivals can affect our spending". They could have added that certain zeitgeist artistes are vinyl champions, not least chart-dominatrix **Taylor Swift**. 'The Taylor Effect' in the UK over the last 12 months took the shape of her No 1 *1989 (Taylor's Version)*, the vinyl edition of the album notching up 84,700 copy sales. She had another seven albums in

LPs are included in the inflation rates for the first time since 1992

the UK Top 40 best-selling LPs of 2023, while, in February, she also surpassed **The Beatles** as the artiste with the greatest number of weeks on the US Top 10 Albums chart (384, and counting). The ONS' press release summarised that there's a "record revival that's cooking up a storm – vinyl music and air fryers spin their way into the basket of goods," firmly placing new LPs in the bracket of on-trend items that are a must-have for knowing consumers.

Taylor's Top 40 LPs of 2023

1 *1989 (Taylor's Version)*
4 *Speak Now (Taylor's Version)*
8 *Midnights*
20 *Lover*
21 *Folklore*
27 *Reputation*
37 *Evermore*
38 *Folklore – The Long Pond Studio Sessions*

Taylor Swift's latest (above), *The Tortured Poets Department*, white 2LP, on Republic, 19 April

Above: Taylor Swift's coloured variants of her UK No 1 LP, *1989 (Taylor's Version)*

Most popular artistes on the US Top 10

Albums chart [since 1963]
1 Taylor Swift (384 weeks)
2 **The Beatles** (382)
3 **The Rolling Stones** (309)
4 **Barbra Streisand** (277)
=6 **Drake**, **Mariah Carey** (233)
See billboard.com.

Taylor v The Fab Four: the girl's a winner!

Swiftie justice

On 4 March, the High Court in Dublin, Ireland, ruled that the country's only vinyl pressing plant, Dublin Vinyl, of Glasnevin, Dublin 4, was "clearly insolvent" and would have to go into provisional liquidation until a further hearing in April. Founded by Pressing Matters Ltd in 2016 as a four-man operation with two machines, it expanded in 2019 to offer direct-to-fan releases and also launched the *Loves Vinyl* subscription service with a limited-run LP/EP box set. It grew to 40-plus staff and had 12 production lines shipping up to 500,000 units per month. However, the impact of Brexit, COVID and energy costs following the Ukraine war hit the company in quick succession, while it had invested in a new Master Plating Facility in 2021-22. By then, it was operating at a loss, and staff numbers were reduced to 26. Lay-offs look set to follow after the plant fulfils orders for E500,000 worth of albums, which the Court was told include LPs for "Taylor Swift, whose fans we would not want to disappoint".

See ons.gov.uk, officialcharts.com, courts.ie. Are you a Swiftie collector/completist? Let us know your experience of collecting her releases on various formats, and of any difficulty due to demand, via rc.editorial@metropolis.co.uk.

Dublin Vinyl, not letting Taylor down

The Italian press

New vinyl pressing plant manufacturer opens its doors in Italy

On 6 March, Metal 2000 announced its Futura vinyl pressing production plant in Lombardy. The RAV ITALY 22 Hydraulic plant can produce up to three vinyl discs per minute, thanks to its simple disc extraction and electronic processing. Its staff boast 30-plus years' experience in manufacturing injection and extrusion presses for the plastics sector and, following in-depth study of vinyl manufacturing, started work on their plant in 2021. Metal 2000 developed, designed and manufactured it at its technical office, comprising 20-plus electronic/engineers, mechanics, designers and programmers. The Futura equipment is simple to install and can change vinyl colours extremely quickly, utilising simplified, regularised moulding, and a compact monobloc engine structure. With a three-year warranty and production time of around five months, Metal 2000 had 30 pre-orders for plant before launch, and manager, Elisabeth Nosel, said: "This has been in the works for a long time, with years of research and experimentation to create a best-of-breed vinyl record press. Demand is outstripping supply in pressing plants, but with Futura, we're aiming to alleviate some of that pressure, by delivering to the market a machine that is not only fast, but also produces high-quality records, so that the end users can enjoy their music as it should sound on vinyl."

Enquiries to futuraplant@gmail.com.

Metal 2000's Future vinyl pressing plant

HELLO IT'S ME

Tim Harrington

Les Savy Fav singer on their first studio set in 14 years

How come you're back now?
We generally play when the opportunity seems fun and it makes sense with our offstage lives. What got the writing started was, a couple of years ago, we were invited to play *Primavera Festival* in Barcelona. Harrison [Haynes] wasn't able to make it, so we asked Thursday's Tucker Rule to sit in. It meant a lot more rehearsals than normal, and that got the juices flowing. A few months later, Syd [Butler] started going on about writing new stuff.

Tell us about your new album.
It's our most cathartic and personal. I'd gone through dark, difficult times, and when we were writing, I struggled to find a way to process that in a way that made sense. Part of what came of that was me personally bringing a stronger voice to the arranging and musical side. I took on a producer role and spent a huge amount of time chopping up parts and sketching things out. We recorded 90% in my apartment attic. It's like walking into my brain, and it gave me a stronger vision for what it was going to be. Of course, I'm a crackpot, so that vision is a bit raving lunatic. Still, there's a raving-lunatic cohesion that we've not had in the past.

Were there any amusing episodes during its creation?
Frequently. We realised that these weren't demos. They were the tracks we wanted to put out, which was wildly liberating. We spent 10 months just playing, messing around, then I'd slice and dice. A super playful process, where we tapped into a kind of curiosity that we had 20 years ago.

What happened during the interregnum?
Living life, kids, jobs. Our normal lives mean a lot to us. I decided I was going to be a successful picture book author, and live a whimsical, creative life, where I'd get paid to stay childlike forever. I've spent most of my life indulging a Peter Pan fantasy. I wrote two cute as fuck children's books, then I didn't get another contract. "Once upon a time, there was a guy who was totally broke and lived in the attic of his home, like a lunatic, while his wife and kids looked up the stairs and wondered what was going on?" My sense of self was tied up in an addiction to chaotic messes and disdain for 'normal' life, and that smashed into the people that I loved. Figuring out how to square those things was rough. Harrison and Andrew [Resuland] got graduate degrees, and Syd and Seth [Jabour] played on TV for *Late Night With Seth Meyers*.

What's been the standout moment?
Getting help. My wife, looking at her basket-case husband having a scary nervous breakdown, was like, "You should go to a shrink." Wow, I'm glad I did. It turns out that I'm bi-polar, which explains 30 years of weird, amazing, horrifying behaviour. I got me the meds that I needed to make "unpredictable artist" and "stable adult" balance to make music.

Who's been the biggest inspiration?
My wife. There's a lot on the record about the dark places we went through: conflicts, doubt, despair, faith, hope, and joy. The first and last tracks are appropriately bi-polar. Guzzle Blood is about hopelessness. World Got Great is so optimistic it's scary.

What do you put your longevity down to?
We're a band of fans. We don't tour like a normal band and get invited to festivals. One of the first things that we want to know is what other bands are playing, and if we'll have time to see all the ones we like!

What would a biopic tagline be?
We Were There When The World Got Great!

What's next?
No idea, though I've gotta walk my dog.

Les Savy Fav* Oui, LSF *CD, LP are on Frenchkiss, 10 May.

Acoustic+

Peter, Paul & Mary*/Moving*, three bonuses, Hoo Doo, 19 April. ■ *We Still Can't Say Goodbye: A Musicians Tribute To Chet Atkins*, 2LP, coloured 2LP/DVD, 180g 2LP/DVD, with **Vince Gill**, **Eric Clapton**, **Ricky Skaggs**, **James Taylor**, **Brad Paisley**, **Alison Krauss**, **Tommy Emmanuel**, **Jerry Douglas**, DVD with making-of, Morning Star, 19 April. ■ **Dolly Parton**/Rachel Parton George *Good Lookin' Cookin'* book, Ten Speed, 17 September. ■ **Emily Barker** *Fragile As Humans* CD, LP, magenta LP, box set with magenta LP, book, print, signed photo, Every One Sang, 3 May. ■ **Greg Brown** *Ring Around The Moon* book, Ramshackle Press, 30 April. Due: April (19) **Barbara Mandrell** *Precious Moments*, Gaither June (21) **Linda Thompson** *Proxy Music*, StorySound.

Blues

Due: April (19) **Roy Brown** *Rocks*, Bear Family (26) **Paul Butterfield Blues Band** *Keep On Moving*, Music On CD, **Charley Patton** *The Rough Guide To The Blues*, World Music Network May (24) **Chris Farlowe** *Stormy Monday* 3CD, Strawberry.

Biz

In February, Discogs.com announced that it has 750 million items in its Collection Tool database. ■ In March, the UK Entertainment Retailers' Association reported that the number of registered independent record shops had grown from 339 in 2014 to 461, making up 23% of the total number of music outlets. This compares to 3% a decade ago, with a drop in the number of all music outlets from its peak of 15,364 in 2016, to 1,975, due to the withdrawal of supermarkets and chains from bricks-and-mortar music retailing. ■ In March, Foyles book store, Charing Cross Road, London, announced that, in addition to selling classical and jazz CDs and vinyl via Ray's Jazz, it now sells new and used pop and rock vinyl. ■ On 3 March, four people were arrested for allegedly planning a terrorist attack on Brussels Botanique venue in Belgium.

Hip-Hop/Dance

The Roots' **Questlove** *Hip Hop Is History* book, AUWA, 11 June. ■ The *Ice Cold: An Exhibition Of Hip-Hop Jewelry*, with items from **Slick Rick**, **The Notorious BIG**, **Eryka Badu**, **Nicki Minaj**, **ASAP Rocky**, **Tyler, The Creator**, **ASAP Ferg**, **Joey Badass**, **Roc-A-Fela**, is at the American Museum Of Natural History, Central Park West, New York, to 9 May.

Indie

Travis *LA Times* CD, LP, green, yellow LPs, *Deluxe* 2CD, 10 bonuses, BMG, 12 July. ■ *Noise For Now Vol 2*, with exclusive cuts by **Courtney Barnett**, **The War On Drugs**, **David Byrne**, **DEVO**, Keep Our Clinics, 21 June. Due: April (26) **Catherine Graindorge** *Songs For The Dead*, Glitterbeat May (3) **Broadcast** *Spell Blanket*, Warp (24) **Gastr Del Sol** *We Have Dozens Of Titles*, Crag City (31) **The Telescopes** *Radio Sessions (2016-2020)*, Tapete September (28) **Broadcast** *Distant Call*, Warp. ➤

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REPERTOIRE RECORDS PRESENTS:

THE YARDBIRDS
ULTIMATE 4: LIVE AT THE BBC

4 CD SET:

- **The most definitive and complete set of the Yardbirds' BBC appearances to date**
- **89 tracks, of which 30 previously unreleased**
- **In-depth liner notes by BBC Ashley Wood, with an introduction by Chris Welch**
- **Interviews of Jim McCarty and Paul Samwell-Smith by Chris Welch**
- **Sound quality restored and improved, fully remastered**
- **Total playing time: approx. 250 mins**

Celebrating the 60th anniversary of the first documented live appearance by the Yardbirds, this 4CD set features 3 discs' worth of material from Jeff Beck's time on lead guitar with The Yardbirds, while the 4th disc documents the period when Jimmy Page held the lead guitar spot in the band.

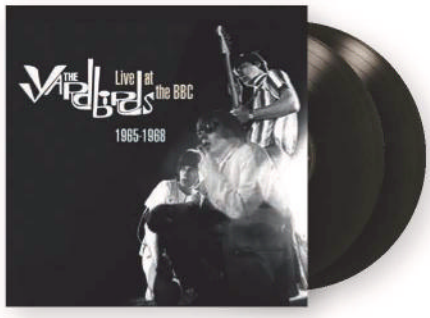
ALSO AVAILABLE

1967 - Live In Stockholm & Offenbach

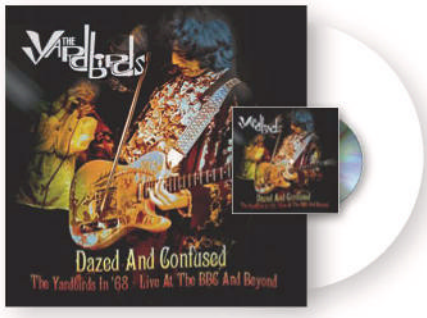
1966 - Live & Rare

Yardbirds AKA Roger The Engineer

1965–68 Live At The BBC (Vol I)



Dazed And Confused: The Yardbirds In '68 – Live At The BBC And Beyond



Live In France

1964 Blues Wailing

64–66 Live At The BBC (Vol II)

Live In Sweden 1967 (10 Inch)

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REPERTOIRE

What's Happening?!?!

Collecting's roads less travelled

At *RC* Towers, we discern fresh music coming from **Epica**, **Cardi B**, **Hall Aflame**, **Zedd**, **The Dead Daisies**, **Selena Gomez**, ex-Thin Lizzy's **John Sykes**, ex-One Direction's **Zayn Malik**, **Ron Keel Band**, **Annie Lennox**/**Wendy & Lisa**, **Glenn Hughes**, **Jet**, Ex-Libris' **Dianne Van Giersbergen**, **Pete Townshend**, **Snoop Dogg**, **Kelsea Ballerini**, Judas Priest's **Rob Halford**, **Halsey**, **Kim Wilde**, **Lady Gaga**, **Jamiroquai**, **Mastodon**, **Marty Wilde**, **Winger**, ex-Fear Factory's **Burton C Bell**, **Maxïmo Park**, **Nina Nesbitt** (on Apple Tree), **Nightwish** (Nuclear Blast), **Willow** (Three Six Zero), **Shelby Lynne** (Monument), **George Benson** (Rhino); and reissues from **Haddaway** (on BMG), **Engelbert Humperdinck**, plus best-of; and **Uli Jon Roth**'s *In Search Of The Alpha Law* book.

CELLULOID HEROES

Projects due include Alexis Spraic's *The World According To Allee Willis* documentary film, with **Cyndi Lauper**, **Patti LaBelle** and score composer, DEVO's **Mark Mothersbaugh**, via Blackburn Pictures; Nadia Conners' *The Uninvited* film, scored by Jane's Addiction's **Eric Avery**, via Foton Pictures; Rupert Sanders' *The Crow* film, with **FKA Twigs**, soundtracked by **Volker Bertelmann**, in cinemas, 7 June; a biopic of **Gloria Gaynor** via Lifetime in 2025; Abby Berendt Lavoi/Jeremey Lavoi's *Roots Of Fire* documentary film on cajun music, on Apple TV, Amazon Prime, 7 May; **Static-X**'s *Evil Disco: The Rise, Fall, And Regeneration Of* documentary film; ***The Beach Boys*** documentary film, with **Lindsey Buckingham** (Fleetwood Mac), **Janelle Monáe**, **Don Was**, on Disney+, 24 May; a Ryan Coogler **Prince** musical film, via Universal; Celyn Jones' *The Almond And The Seahorse* film, with **Charlotte Gainsbourg**, in cinemas, 10 May; a **Dua Lipa** concert film.

KIT & CABOODLE

Dave Grohl's DG-335 guitar is out via Epiphone; **Raphael Saadiq** has a Telecaster guitar out via Fender; **Jimmy Page**'s 1969 EDS-1275 Doubleneck Collector's Edition guitar and **Everly Brothers** J-180 acoustic guitar are out via Gibson.

ACOUSTIC

May (17) **Winter Aid** *Pull The Sky Inside*, co-producer Larry Crane (The Decemberists), winteraid.com, ***Alessandro "Asso" Stefana***, producer **PJ Harvey**, Ipecac (24) **Kim Richey** *Every New Beginning*, producer Doug Lancio (John Hiatt), Yep Roc.

BLUES

May (31) **Jesse Dayton** *The Hard Way Blues*, producer **Shooter Jennings**, Hardcharger.

INDIE

April (19) **Local Natives** *But I'll Wait For You*, co-producers John Congleton (St Vincent), Michael Harris (Lana Del Rey), Loma Vista (26) **Porij** *Teething*, co-producer David Wrench (The xx), PIAS, ***Hovvdy***, producer Andrew Sarlo (Bon Iver), Arts & Crafts (UK tour, 21-28 May).

The Warning muse a feed

METAL

May (31) **Priest** *Dark Pulse* CD, LP, producer Simon Soderberg (ex-Ghost), Reigning Phoenix.

ROCK

May (3) **The Watchers** *Nyctophilia*, producer Max Norman (Ozzy Osbourne), Ripple, **Black Pyramid** *The Paths Of Time Are Vast*, producer Justin Pizzoferrato (Dinosaur Jr), Totem Cat (24) **Abrams** *Blue City*, producer Kurt Ballou (Chelsea Wolfe), bandcamp.com June (28) **The Warning** *Keep Me Fed*, co-producer Dan Lancaster (Muse), LAVA.

Independent thought

The UK Independent Label Market returns to the capital

Indies in their tipis in the Big Smoke in May

Independent Label Market is at Coal Drops Yard, King's Cross, London, on 11 May. Participants offering the likes of signed merchandise, promos and rarities include !K7, 100%, 4AD, AD 93, Albert's Favourites, Basin Rock, BBE, Because, Be With, Big Dada, Black Beacon Sound, Blitzcat, Brainfeeder, Brownswood, Brighton Label Collection, Bureau B, Carpark, Chalkpit Cassette Club, Cherry Red, Chess Club, Chrysalis, Clay Pipe, Counter, Crisis, Daptone, Dead Oceans, Deep Medi, Disco Pogo, DJ History, Dynamite Cuts, Earth, Erased Tapes, Fabric, Far Out, Fat Cat, Fat Possum, Fent Plates, Fika, Fire, Fire Talk, First Word, Foreign Family Collective, Futureproof, Greensleeves, Goddezz, Houndstooth, Hand In Hive, Heavenly, Jagjaguwar, Japan Blues, Jazzroom, Kudos, Late Night Tales, LEX, London, Majazz Project, Marathon, Matador, Material, Melodic, Memento, Mexican Summer, Mr Bongo, Mukatsuku, Night Times Stories, Ninja Tune, Nonclassical, One Little Independent, Partisan, Place No Blame, Revolver, Sad Club, Saddest Factory, Sapien, Secretly Canadian, Scratchy, Skyline, Slowfoot, Sonic Cathedral, Soundway, Speedy Wunderground, Stones Throw, Strut, Tapete, Technicolour, The State51 Conspiracy, This Ain't Distribution, Third Man, Time Capsule, Untitled (Recs), Wah Wah 45s, War Child, White Peach, WIAIWYA, Wilson and Yellow Flower.

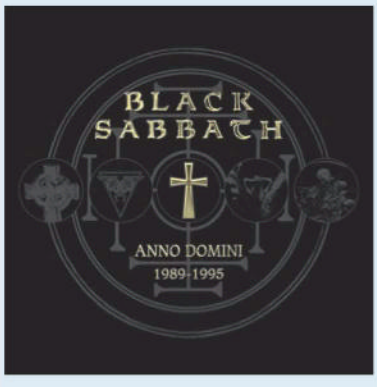
See independentlabelmarket.com.

Jazz

Due: April (19) **Oliver Nelson** *The Blues And The Abstract Truth*, EJM May (3) **King Curtis** *Get Ready*, Music On CD (10) **Brad Mehldau** *After Bach II*, *Apres Faure* CDs, Nonesuch.

Metal

Mob Rules *Celebration Day – 30 Years Of* 2CD, three unissued, SPV, 3 May. ■ Iron Maiden's **Bruce Dickinson** *Skunkworks*, *Balls To Picasso* remixes, [TBC]. ■ Lamb Of God's **Mark Morton** *Desolation: A Heavy Metal Memoir* book, Hachette, 25 June. ■ **Darkthrone** *It Beckons Us All* LP, blue, grey, white, clear, green LPs, CD, box set with CD, cassette, prints, coloured LP, Peaceville, 26 April. ■ **Voivod**'s *We Are Connected* documentary film has a kickstarter.com campaign to 27 April. ■ *NO REMORSE: The Illustrated True Stories Of* ***Lemmy Kilmister*** *And* ***Motörhead*** book; *Deluxe Edition* outsize slipcased book, with three prints, white 2LP featuring colleagues **Phil Campbell**, **Mikkey Dee**, **Slim Jim Phantom**, plus **Ozzy Osbourne**, Metallica's **Lars Ulrich**, Guns N' Roses' **Slash**, **Chrissie Hynde**, Twisted Sister's **Dee Snider**, Jane's Addiction's **Dave Navarro,** Hawkwind's **Michael Moorcock**; *Backstage Edition* adding 25-copy framed personal pass; *All Access Edition* with alternate five-copy framed personal pass, are due via Z2 Comics. ■ **Black Sabbath** *Anno Domini 1989-95* 4LP, with *Headless Cross*, *Tyr*, *Cross Purposes*, *Forbidden* remix; 4CD with three bonuses, BMG, 31 May. ■ **McCoy** *The Sound Of Thunder* 3CD, with *McCoy*, two bonuses, *Brainstorm*, *Live 1977*, HNE, 31 May. ■ **Kreator** *Enemy Of God/ Hordes Of Chaos* box, with two comics, mask, *Enemy Of* God coloured 2LP, 2CD with 14 bonuses, *Hordes Of Chaos* LP, 2CD with 12, Nuclear Blast, 24 May. ■ **Lie Heavy** *Burn To The Moon*, with **Karl Agell** (ex-Corrosion Of Conformity), Heavy Psych Sounds, 19 April. ■ **Insect Ark** *Raw Blood Singing* CD, grey, splatter LPs, with **Dana Schechter** (SWANS), Debemur Morti, 7 June. ■ **Visions Of Atlantis** *Pirates II Armada* CD, cassette; 2LP, coloured 2LP, red 2LP/7", each with bonus; 2CD with *Orchestral*; box set with CD, 7", pendant, framed print, Napalm, 5 July. Due: May (10) ***Crownshift***, Nuclear Blast TBC **Tungsten** *The Grand Inferno*, Reigning Phoenix.



Black Sabbath boxed in again

Photo: (ILM) Canyon James

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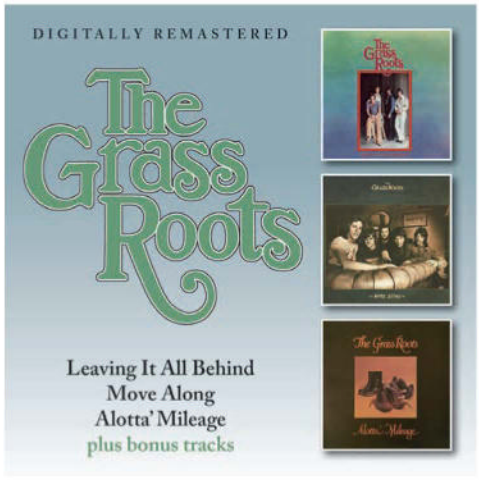

THE GRASS ROOTS
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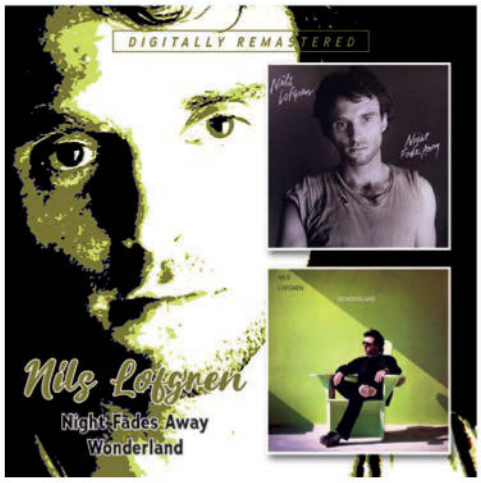

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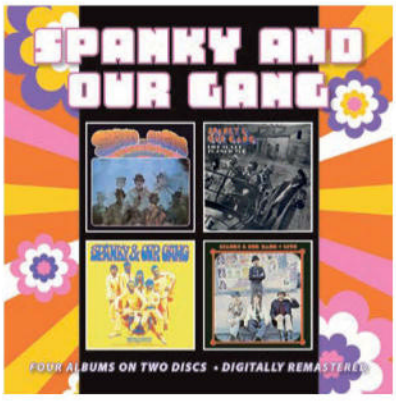

SPANKY AND OUR GANG
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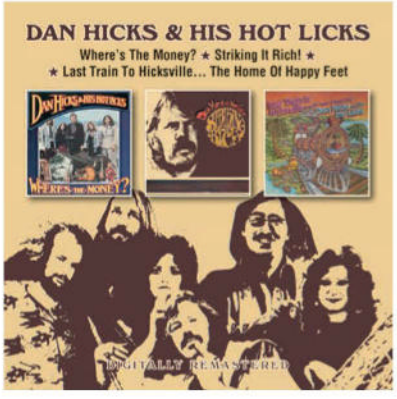

DAN HICKS & HIS HOT LICKS
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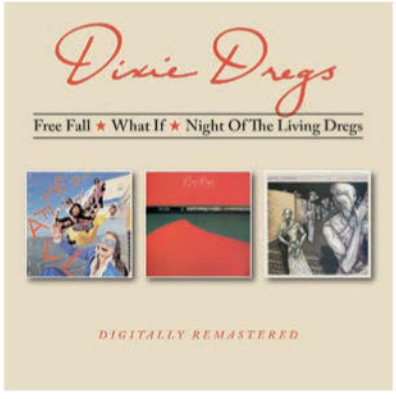
SPOOKY TOOTH
BGOCD1516



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JEAN LUC PONTY
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Prog/Avant

Gordan CD, LP, with **Svetlana Spajic** (Anthony & The Johnsons), Glitterbeat, 10 May. ■ **Hannah Marcus** *The Hannah Marcus Years, 1993-2004* DL, Bar-None, this month, followed by new material record in May and an unissued collection by September. ■ **Laibach** *Opus Dei Expanded* LP; 2CD with 19 bonuses (16 unissued), Mute, 10 May. ■ **Marillion** *An Hour Before It's Dark: Live In Port Zelande 2023* 2CD, 180g 2LP, DVD, BD, earMUSIC, 21 June. ■ Radiohead's **Colin Greenwood** *How To Disappear* photobook, signed/slipcased photobook with booklet, John Murray, 15 October. ■ **Methusaleh** *Matthew, Mark, Luke And John Expanded*, seven unissued, Grapefruit, 10 May. ■ **Squackett** *A Life Within A Day* CD/BD, with 5.1 mix, Esoteric Antenna, 31 May. ■ **Carmen** *The Albums 1973-75* 3CD, with *Fandangos In Space*, *Dancing On A Cold Wind*, two bonuses, *The Gypsies*, two, **Edgar Broughton Band** *Gone Blue* 4CD, 32 unissued, Esoteric, 31 May. ■ **Yes** *Talk* CD, white 2LP with bonus, *Expanded* 4CD, with eight bonuses, unissued *Live Canandigua New York 19/09/1994* 2CD, Spirit Of Unicorn, 24 May. ■ **Nektar** *Journey To The Other Side* 2CD/BD, Dunellen Theatre, June 2023, Deko ,10 May. Due: April (22) **Greenslade** *At The BBC* 2CD, Repertoire, **Anton Barbeau** *An Introduction To*, Fruits De Mer May (3) ex-Yes' **Jon Anderson** *In The City Of Angels*, Floating World, **Colosseum** *Upon Tomorrow* 2CD, Repertoire, **TU-NER** *For Lovers*, bandcamp.com (17) **Pink Floyd** *Animals 2018 Remix Dolby Atmos* BD/postcard/sticker, Warners (24) **Bass Communion** *The Itself Of Itself*, Fourth Dimension (31) **Anthony Phillips** *The Golden Hour*, Esoteric Antenna TBC **Devin Townsend** *Powernerd*, [TBC].

Edgar Broughton: 4CD set due

Memorabilia lane

Auction houses around the world

Rihanna's gaff up for grabs, with a bit of change from $25 million

A 5 March charity event via kerrytaylorauctions.com included **Madonna** *Evita* dress, £40,000. ■ In March, The Chicks' **Natalie Maines**' 5,380 feet^2, five-bed, six-bath house, Brentwood, Los Angeles, with spa, pool, garage, was offered via Compass for $8.495 million. ■ In March, Extreme's **Nuno Bettencourt**'s 5,500 feet^2, five-bed, six-bath house, Beachwood Canyon, Los Angeles, with pool, sauna, spa, guesthouse studio, sold via PLG Estates for $3.7 million. ■ In March, **Johnny Cash**'s former Dogwood Estate, including 4,300 feet^2, two-bed, three-bath house, 20 acres, was offered via Compass for $6.25 million. ■ On 12 March, **My Morning Jacket** offered guitars, pedal steel, pedals, amps, via reverb.com. ■ In March, **Rihanna**'s four-bed, five-bath apartment taking up a floor of The Century tower, Los Angeles, was offered via realtor.com for $24.95 million, while **Burt Bacharach**'s 9,380 feet^2, eight-bed, 10-bath house, with library, spa, garden, pool/house, Pacific Palisades, California, was $16.995 million, and **Meghan Trainor**'s four-bed, three-bath North Hollywood farmhouse sold for $2.395 million. ■ A 14 April auction via gottahaverockandroll.com included **The Beatles** *Sgt Pepper's* launch party 1967 unissued 16mm film (estimate, $100,000), gold record awards, **George Harrison** waistcoat, **Paul McCartney** waistcoat, guitars, unissued demo tape, **Ringo Starr** suit, drumhead, **John Lennon** Q&A tape ($100,000), **Jim Morrison** shirt, jacket ($200,000), **Jimi Hendrix** jackets, scarf, shirts, waistcoat, pedal, jewellery, microphone, water pipe, **Michael Jackson** jackets, shirts, shoes, gloves, hats, trousers, **Buddy Holly** microphone, **Elvis Presley** guitar ($450,000), watch, jacket, jewellery, suit, boots, trousers, wine glasses, case, guitars from **David Bowie**, **Van Halen**, **The Rolling Stones**/gold record award/drumsticks, **Stevie Ray Vaughan**/handwritten lyrics, **U2**, **Fleetwood Mac**, **Robert Plant**, **Aerosmith**/jumpsuit, **Allman Brothers Band**, **The Beach Boys**, **Tom Petty**, **Soundgarden**, **Billy Joel**/unissued demo tapes, **CSN**, **Yes**, **The Everly Brothers**, **Carl Perkins**, **ZZ Top**, **Steve Miller**, **The Band**, **Lou Reed**, **Joe Walsh**, **Madonna**, **Metallica**, **Primus**, **Elvis Costello**, **The Alarm**, **The Go-Go's**, The Doors' **Robby Krieger**, **Coldplay**, **Billy Ray Cyrus**, Journey's **Neal Schon**, Foreigner's **Lou Gramm**, **Winger**, **Dan Fogelberg**, **Steppenwolf**, **John Sebastian**, **Kenny Loggins**, **Crowded House**, **Little Feat**, **Natalie Merchant**, **Slash**/gold record award, **KISS**/drumheads, jumpsuit, jacket, **Jeff Beck**, **Ed Sheeran**/shirt, **Eric Clapton**, **Robin Trower**, **Pete Townshend**, **Lynyrd Skynyrd**, drumsticks from **Led Zeppelin**, **Rush**, **Freddie Mercury** tambourine, shorts, drumheads from **Queen**, **Pete Best**, **Sly Stone** jacket, handwritten lyrics from **Tupac Shakur**, **Drake**, **Greg Allman**, **Bob Dylan**/harmonica, **Counting Crows**, **Bruce Springsteen**, **Prince**/top, **Bob Marley** top, gold record awards from **Frank Sinatra**, **ELO**, **War**, **Paula Anka**, **The Emotions**, **Jean Knight**, dresses from **Taylor Swift**, **Lady Gaga**/jacket/corset, **Avril Lavigne**, **Katy Perry**, **Gwen Stefani**, **Whitney Houston**, **Joni Mitchell**, **Courtney Love**, **Billie Eilish** T-shirt, jackets from **Celine Dion**, tops from **Nicki Minaj**, **Miley Cyrus**/hoodie, **Pearl Jam**, **Lizzo** tracksuit, **Rihanna** corset, **Beyonce**, **Cher** bodysuits, **Britney Spears** outfit, **Kurt Cobain** hats, **Amy Winehouse** trousers, **Elton John** unissued demo acetate, jacket, T-shirts, hat, **George Michael** sweatshirt, **Axl Rose** boxing glove, **James Brown** jacket, shirt, **Janis Joplin** suit, hat, top, shoes, **Grace Slick** waistcoat, poncho, trousers, **Meat Loaf** shirts, **Justin Timberlake** jacket, **Karen Carpenter** suit, **Kid Rock** top, **Hilary Duff** jacket. ■ A 30 March auction via GWS, Agoura, California, included **Elvis Presley** suit, jewellery, gold record award, chairs, **AC/DC** drumhead, **Michael Jackson** glove, jacket, dresses from **Whitney Houston**, **Amy Winehouse**, **Taylor Swift**, **Carrie Underwood**, **Katy Perry**/top, guitars from **The Cure**, **Waylon Jennings**, **Jeff Beck**, **Kurt Cobain**, **Willie Nelson**, **Backstreet Boys**, **John Lee Hooker**, **KISS**, **The Monkees**, drumheads from **Ringo Starr**, **Metallica**, **The Police**, **Green Day**, **Cher** boots, **Prince** tambourine, **Ed Sheeran** jacket, **Journey** drum kit. ■ In March, *The Pattie Boyd Collection*, including original artwork for **Derek & The Dominos**' *Layla And Other Assorted Love Songs* (£1.976 million), and **George Harrison** Mystical One handwritten lyrics, sold for £2,818,184.

Pop+

180g LP; 5CD/BD with two books, 29 unissued alternate takes/mixes, outtakes, home rehearsals, demos, cuts from **The Arnold Corns**, BBC sessions, Boston Music Hall, October 1972, BD with unissued *Waiting In The Sky (Before The Starman Came To Earth)*, London, December 1971, 5.1 mix, Parlophone, 14 June. ■ **Neneh Cherry** *A Thousand Threads: A Memoir* book, Scribner, 8 October. ■ **Gina G** *Fresh* purple LP; 2CD/DVD with 20 bonuses (two unissued), seven-track DVD (six promos), 90/9, 31 May. ■ **Howard Jones** *Dream Into Action* CD/BD, 5.1 mix, *Human's Lib* CD/BD, 5.1 mix, three bonuses, Cherry Red, 31 May. ■ **Barry Ryan** *The Albums 1969-79* 5CD, nine unissued, 7Ts, 24 May. ■ **Paloma Faith** *MILF (Motherhood, Identity, Love And F*ckery)* book, Happy Place, 6 June. ■ **Toyah** *Warrior Rock* green 2LP; 3CD with 29 bonuses (26 unissued), Cherry Red, 17 May. ■ **Falco** *Junge Roemer* cassette, eight bonuses, 2LP, adding one, 2CD, adding another, Sony, 19 April. Due: April (26) **George Harrison** *Let It Roll*, BMG May (11) **Sananda Maitreya** *The Pegasus Project: Pegasus And The Swan* June (14) **Meghan Trainor** *Timeless*, Epic TBC **Camila Cabello** *CXOXO*, [TBC].

Post/Punk

SUM 41's **Deryck Whibley** *Walking Disaster* book, Gallery Books, 8 October. Due: May (10) **Angelic Upstarts** *Teenage Warning* (17) **GBH** *The Complete Singles Collection* 2CD (24) **The Vibrators** *The Singles, 1976-2017* 3CD, Captain Oi!.

Rock

Pat Travers *Live At The Bamboo Room* LP, CD/DVD with interview, Cleopatra, 26 April. ■ **Robin Trower** *Bridge Of Sighs 50th Anniversary* 2LP with *Live At The Record Plant Sausalito 29 May 1974*, 3CD/BD adding Dolby Atmos, unissued stereo mixes, eight bonuses including unissued outtakes, Chrysalis, 17 May. ■ **Billy Idol** *Rebel Yell 40th Anniversary* 2LP with eight bonuses, 2CD adding five, including unissued out-/takes, remix, Universal, 26 April. ■ **Queen** *Rock Montreal* 2CD, 3LP; 2BD with 5.1, Dolby Atmos, 4K mixes, plus *Live Aid*/rehearsal footage, EMI, 10 May. ■ **The Hollywood Stars** *Starstruck* CD, Rum Bar, 14 June, LP, Sioux, 1 September. ■ **T.Rex** *Zinc Alloy* 2CD, 24 bonuses, Edsel, 21 June. ■ **Lindisfarne** *Brand New Day* 3CD, 15 unissued, Lemon, 24 May. ■ **SNAFU** *You Know It Ain't Easy* 4CD, with *SNAFU*, four bonuses, *Situation Normal*, five, *All Funked Up*, three, *Live/BBC*, Grapefruit, 31 May. ■ **The Rascals** *It's Wonderful* 7CD, 14 unissued, Now Sounds, 31 May. ■ **The Alarm** *MUSIC TELEVISION* CD, LP are out via thealarm.com. ■ **The Tragically Hip** *This Is Our Life* hardback, *Deluxe* signed edition in clamshell case, with five postcards,

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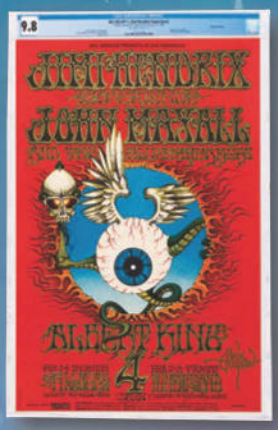

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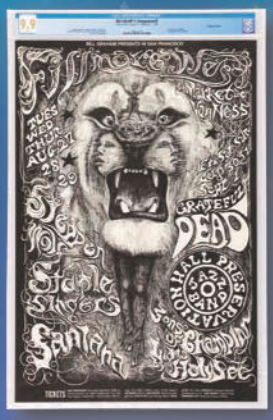

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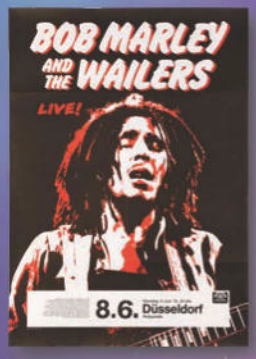

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Pink Floyd 1977 Oakland, CA Concert Poster Signed by Randy Tuten, Graded 9.8 (AOR-4.47).
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The Beatles *The White Album* No. #0000006 John Lennon's Copy, Top-Loader Stereo UK Pressing LP Vinyl Record with Inserts (Apple, PCS 7067/7068, 1968).
Sold for $162,500

The Beatles *Abbey Road*, Album Cover Session, August 8, 1969, Portfolio of Seven Chromogenic Color Photographs, Edition No. 8/25, by Iain MacMillan.
Sold for $162,500

The Beatles *Yesterday and Today* Sealed Mono "First State" with "Butcher" Cover LP Vinyl Record (Capitol, T-2553) Slabbed and Graded 9.0.
Sold for $112,500

The Beatles Large Signed Pan American Flight 101 Menu Plus (10) Photos From the Flight to America (February 7th, 1964).
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Altogether Now
Noteworthy guest-spots this month

Adeem The Artist *Anniversary*, Thirty Tigers, 3 May: **Megan Coleman** (Brandi Carlile).
Tenille Arts *To Be Honest* LP, Dreamcatcher, 3 May: **LeAnn Rimes**, **Maddie & Tae**.
Aiboforcen *Between Noise And Silence* 2CD with four bonuses, Alfa Matrix, 31 May: **Patrick Codenys** (Front 242).
Ex-Skid Row's Sebastian Bach *The Child Within The Man* CD, 2LP, gold, clear 2LPs, Reigning Phoenix, 10 May: **John 5** (Mötley Crüe), **Steve Stevens** (Billy Idol), **Orianthi**.
Gabriel Birnbaum *Patron Saint Of Tireless Losers*, Western Vinyl, 28 June: **Will Graefe** (Okkervil River).
Blunt Chunks *The Butterfly Myth*, Telephone Explosion, 19 April: **Ed Squires** (US Girls), **Diego Gaeta** (Andre 3000).
Zachary Cale *Next Year's Ghost*, ORG, 24 May: **Shahzad Ismaily** (Bob Dylan), **Jeremy Gustin** (Okkervil River).
Imogen Clark *The Art Of Getting Through* CD, LP, imogenclark.mywaterfrontshow.com, 31 May: **Gus Seyffert** (Adele).
The Decemberists *As It Ever Was, So It Will Be Again* CD, 2LP, yellow, green, brown, coloured 2LPs, YABB, 14 June: **Mike Mills** (REM), **James Mercer** (The Shins).
Dååth The Deceivers, Metal Blade, 3 May: **Jeff Loomis** (Arch Enemy), **Mark Holcomb** (Periphery), **Per Nilsson** (Meshuggah).
The Doobie Brothers' latest, [TBC]: **Michael McDonald**.
Little Mix's Perrie Edwards' latest, [TBC]: **Ed Sheeran**, **RAYE**.
Rick Estrin & The Nightcats *The Hits Keep Coming*, Alligator, 10 May: **Charlie Musselwhite**.
Flat Black's latest, Fearless, [TBC]: **Corey Taylor** (Slipknot).
Fire From The Gods *Soul Revolution Deluxe – The Collaborations*, Better Noise, 31 May: **Corey Glover** (Living Colour).
The Dave Foster Band *Maybe They'll Come For Us* CD, LP, English Electric, 17 May: **Steve Rothery** (Marillion), **Leon Parr** (Steve Rothery), **Mark King** (Level 42), **Neil Fairclough** (Queen), **Carly Bryant** (ex-Big Big Train).
Dana Gillespie *First Love*, CD, LP, red LP, Fretsore, 31 May: **Marc Almond**.
Goodnight, Texas *Signals*, 2 Cent Bank Check, 19 July: Metallica's **Kirk Hammett**.
Jo Harrap *The Path Of A Tear*, Lateralize, June: **Anthony Wilson** (Diana Krall), **Victor Indrizzo** (Willie Nelson), **Jim Cox** (Leonard Cohen).
Honesty *Box*, Partisan, 25 April: **Florence Shaw** (Dry Cleaning).
Jeff Kollman *2023 AD*, Deko, 17 May: **Chad Smith** (Red Hot Chili Peppers), **Shane Gaalaas** (MSG), **Jimmy Johnson** (Allan Holdsworth), **Guy Allison** (The Doobie Brothers), **Ed Roth** (The Doors' Robby Krieger).
Scott Lavene *Disneyland In Dagenham*, Nothing Fancy, 10 May: **Craig Finn** (The Hold Steady).
LionLimb *Limbo*, Bayonet, 24 May: **Angel Olson**.
UFO's Phil Mogg *Moggs Motel*, [TBC], 6 September: ex-colleague **Neil Carter**.
Mandoki Soulmates *A Memory Of The Future* CD, 2LP, InsideOut, 10 May: **Ian Anderson** (Jethro Tull), **John Helliwell**, **Jesse Siebenberg**, **Mark Hart** (Supertramp), **Simon Phillips** (ex-Toto), **Nick Van Eede** (Cutting Crew), **Tony Carey** (Rainbow), **Cory Henry** (Snarky Puppy), **Richard Bona** (ex-Pat Metheny), **Randy Brecker**, **Al Di Meola**, **Mike Stern**, **Till Bronner**, **Bill Evans**.
Abbey Masonbrink *Rising*, bandcamp.com, 17 May: **Rob Pope** (Spoon).
Bear McCreary *The Singularity* CD, LP, Sparks & Shadows, 10 May: **Slash** (Guns N' Roses), **Corey Taylor** (Slipknot), **Jens Kidman** (Meshuggah), **Buck Dharma** (Blue Öyster Cult), **Asdru Sierra** (Ozomatli), **Kim Thayil** (Soundgarden), **Scott Ian** (Anthrax), **Guthrie Govan**, **Bryan Beller** (The Aristocrats), **Mike Keneally** (Frank Zappa), **Ben Weinman** (The Dillinger Escape Plan), **Steve Bartek**, **John Avila** (Oingo Boingo), **Warren Fitzgerald** (The Vandals), **Gene Hoglan** (Strapping Young Lad), **Joe Satriani**, **Rufus Wainwright**.
Night Pleasure Hotel *Portraits*, Art Of Melody, 31 May: **Michele Luppi** (Whitesnake), **Paolo Caridi** (Whitesnake's Reb Beach), **Gianluca Tagliavini**, **Luca Zabbini** (PFM).
Jessica Pratt *Here In The Pitch*, Mexican Summer, 3 May: **Mauro Refosco** (David Byrne).
Rainbow Kitten Surprise *Love Hate Music Box*, Elektra, 10 May: **Kacey Musgraves**.
Reunion Island *Night Words*, Tall Corn Music, 4 June: **Josh McEntire** (Tortoise).
Sugaray Rayford *Human Decency* LP, Forty Below, 14 June: **Rick Holmstrom**, **Saundra Williams** (Mavis Staples), **Taras Prodaniuk** (Lucinda Williams), **Eamon Ryand** (Happy Mondays), **Mark Pender** (Bruce Springsteen), **Joe Sublett** (BB King).
St Lundi *The Island* blue LP, sweatnoise.thrivecart.com, 20 September: **Ollie Green** (Ella Henderson), **Tom Fuller** (Tom Walker), **Jez Ashurt** (Sam Ryder).
Joana Serret *Big Wave* CD, LP, Great Canyon, 7 June: **McKenzie Smith** (St Vincent), **Jesse Chandler** (Mercury Rev).
Swamp Dogg *Blackgrass*, Oh Boy, 31 May: **Vernon Reid** (Living Colour), **Justin Vernon** (Bon Iver), **Jenny Lewis**, **Margo Price**.
Slash *Orgy Of The Damned* CD, LP, Gibson, 17 May: **Demi Lovato**, **Chris Stapleton**, **Beth Hart**, **Iggy Pop**, **Paul Rodgers**, **Gary Clark Jr**, AC/DC's **Brian Johnson**, ZZ Top's **Billy F Gibbons**, Aerosmith's **Steven Tyler**, The Black Crowes' **Chris Robinson**, **Dorothy**.
Seeyouspacecowboy *Coup De Grace* CD, red splatter, beige splatter LPs, Pure Noise, 19 April: **Courtney LaPlante** (Spiritbox).
Alfie Templeman *Radiosoul*, Chess Club, 7 June: **Nile Rodgers**.
Valley Lodge *Shadows In Paradise* DL, Tee Pee, 19 April: **Doug Gillard** (Guided By Voices).
Black Star Riders' Ricky Warwick's latest, [TBC]: **Billy Duffy** (The Cult).
Oliver Wakeman *Anam Cara*, Spirit Of Unicorn, 17 May: **Hayley Griffiths** (ex-Karnataka), **Troy Donockley** (Nightwish), **Scott Higham** (Pendragon).
John Canning Yates *The Quiet Portraits*, Violette, 19 April: **Andy Frizell** (Kevin Ayers), **BJ Cole**.

Seeyouspacecowboy: Spirited performance

Imogen meets Adele, kinda

Rock cont'd

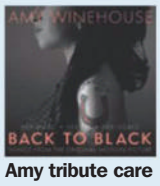
print, coloured 7" with one unissued, thetragicallyhipbook.com, 1 October. Due: April (19) **Willie Nile** *Live At Daryl's House Club*, River House, Stratovarius' **Lauri Porra** *Matter And Time*, Platoon (26) **Ted Nugent's Amboy Dukes** *Tooth, Fang & Claw*, Cleopatra; **Earl Slick** *New Age Rage*, Slick May (31) **Status Quo** *The Last Night Of The Electrics*, earMUSIC.

Reggae/Soul+

Lettuce's **Nigel Hall/DJ Harrison** *The Burning Bush: A Journey Through The Music Of Earth, Wind & Fire*, Regime, 10 May. ■ **Salsoul Orchestra** *It's Good For The Soul* 8CD, with *The Salsoul Orchestra*, eight bonuses, *Nice N Naasty*, *'Lectric Lady*, seven, *Magic Journey*, five, *Cuchi-Cuchi*, four, *Up The Yellow Brick Road*, four, *How Deep Is Your Love*, Soul Music, 31 May. ■ **Harold Butler** *Gold Connection* 2CD, with **Arold Butler** *The Gold Connection*, 13 bonuses, **Dobby Dobson** *Sweet Dreams*, **Richard Ace/Lloyd Charmers** *Supernatural Thing*, Cherry Red, 17 May. ■ **Taana Gardner** *When You Teach Me Expanded* 2CD, three bonuses, Soul Music, 17 May. Due: April (19) **Smokey Robinson & The Miracles** *A Pocketful Of Miracles/One Dozen Roses/Flying High Together/What Love Has Joined Together* 2CD, Soulmusic, **Sam Cooke** *Wonderful World*, Hoo Doo, **Nat 'King' Cole** *Cole Espanol*, New Continent May (17) **Susie Vanner** *That Kind Of Love*, [TBC] (24) **BT Express** *The Definitive Collection* 4CD, Robinsongs.

Soundtracks

The Lord *Worship: Bernard Herrmann Tribute*, with Sunn O)))'s **Greg Anderson**, The Lord, 30 April. ■ *Back To Black: Songs From The Original Motion Picture* 12-track CD, LP, orange LP, including new cut by **Nick Cave**, 26-track 2CD, 2LP, Island, 17 May. ■ Orchestra-backed film screenings at London Barbican include in April (16) *Echo Rising Stars: Nosferatu With Sebastian Heindl* (25) **Colin Stetson** *Hereditary*, May (26) *Batman Live In Concert*, June (16) ***LSO** On Film* (22) ***Karl Bartos**: The Cabinet Of Dr Caligari*, July (4) *Eno* documentary film. Due: May (31) *Sherlock Holmes Original TV Soundtrack*, Cherry Red.



Amy tribute care of Nick Cave

Vintage

Due: April (19) **Lillian Briggs** *Diddy Boppers*, Bear Family May (17) **Max Bygraves** *Discolongamax*, Stage Door.

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Photo: (Imogen Clark) Michelle Grace Hunder

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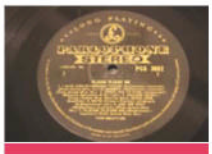

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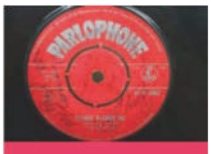

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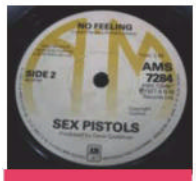

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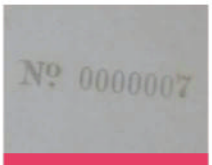

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Billy Nicholls LP Would You Believe

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OMEGA AUCTIONS

Greener vinyl

German manufacturer produces first EcoRecord vinyl LP, with UK plant-based records in the offing

We've featured eco-LPs made from recycled vinyl in *RC* in recent years but, in March, Warners announced the first EcoRecord vinyl LP made from recyclable polyethylene terephthalate (PET) rather than conventional polyvinyl chloride (PVC), of which around 30,000 tons is used to make vinyl LPs each year. The chart-topping eponymous debut of ***Liam Gallagher/John Squire*** is the first PET LP, care of Germany's Sonopress, which specialises in the manufacture of CDs and DVDs. They claim that the environmental impact of producing PET LPs is 85% less than that for PVC LPs, utilising technology normally associated with CDs, DVDs and BDs, along with various digital media. The record-pressing injection moulding machines were installed at the plant by the end of 2023, then specialist tools and other equipment were trialled with it earlier this year, prior to PET LP production going online. Gernot Wolf told *RC* that they turned round the order in four weeks, which in these days of vinyl pressing delays shows that they were mad for it!

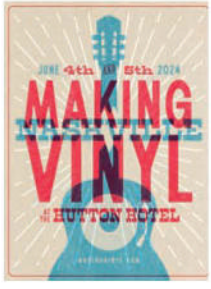
In addition, in March, PMC Speakers announced that it is investing in Evovinyl, which makes a bioplastic alternative to PVC vinyl, made from sugar cane. The manufacturer claims that EvoLPs can be produced using 15-30% less energy than conventional records, and they can be pressed in any colour, with no loss of audio quality, and boast the advantage that bioplastic naturally dissipates static, making for dust-free discs. Other vinyl-makers may turn green with envy!

See sonopress.de, evolution-music.co.uk.

The EcoRecord plant, and Liam Gallagher & John Squire's colourful first

Conference call

Vinyl-makers focus on the future



Nashville, centre of the vinyl universe this June

In March, the US Vinyl Record Manufacturing Association announced a partnership with UK market research company, Futuresource Consulting, for the provision of data on quarterly, annual and regional vinyl pressing volumes, and the number of active pressing plants and lines. The first joint report is presented at the *Making Vinyl Conference* at Hutton Hotel, West End Avenue, Nashville, 3-5 June, before being circulated to VRMA members at Christmas. The conference's focus is on "the intricacies of understanding vinyl culture, its diverse scenes, and evolving consumer demands; fostering an environment of collaboration and shared insights; and addressing the pressing environmental aspects affecting the industry. The call for sustainable manufacturing and distribution presents a unique challenge that requires collective efforts and by coming together, we aim to explore sustainable solutions and foster a sense of responsibility within the industry".

See makingvinyl.com.

Country to country

US country music archive bolstered by British accession

The US Country Music Hall Of Fame & Museum, Rep John Lewis Way South, Nashville, announced on 5 March that it had acquired the British Archive Of Country Music (BACM) in 2023. It comprises 50,000-plus audio recordings, videos, books, magazines, photos and other ephemera. It was relocated from Dover, Kent, where it was collated by the late Dave Barnes over seven decades from 1951 and established as a charity archive in 1987. It made the collection available to researchers, record labels, radio and TV, and students, and it also operated as a label, reissuing rare country tracks on 300-plus CD compilations. The archive features recordings by artistes from the UK, US, Canada, Australia and Europe, and it bolsters the Museum's own archive to 250,000-plus holdings.

See countrymusichalloffame.org.

One of the British Archive Of Country Music records rehoused across the pond

Walking to the Big Easy

John Broven's *Walking To New Orleans* history of New Orleans R&B celebrates its 50th anniversary this summer with a 65-track 2CD. **Tony Burke** asked him about them

What first attracted you to New Orleans R&B?

The first New Orleans R&B record that I heard was Fats Domino's Blueberry Hill, in 1956 (on London American). My father brought home some 78s to play on a new radiogram. Mike Leadbitter, a schoolfriend, and future editor of *Blues Unlimited*, discovered Fats' records had New Orleans origins. The UK releases offer no clues, with their 'Recorded by Imperial, Hollywood' accreditation, though other New Orleans R&B hit artists on London American include Clarence 'Frogman' Henry, Jessie Hill, Chris Kenner, Ernie K-Doe and Barbara George.

So, what made you decide to write the book?

I went to the US with Mike Leadbitter, and Robin Gosden of Flyright Records, in 1970. At the time, blues and R&B research concentrated on Chicago and Delta blues, so New Orleans was wide open. A breakthrough interview came in 1972, when Dr John championed musicians like James Booker and Walter 'Papoose' Nelson, rather than discuss his own career. My other favourite interviewees were studio owner, Cosimo Matassa, and session sax man, Red Tyler. In 1974, the book was published by Blues Unlimited, then licensed to Pelican of Louisiana. A third, updated edition was published by Pelican in 2016, and now has sales of over 25,000! It was inducted into the US Blues Hall Of Fame in 2011.

The 2CD features giants of New Orleans R&B like Fats Domino and Smiley Lewis, and lesser-known artists, such as Jerry Byrne and Al Johnson.

I felt that there were enough New Orleans greatest hits, so this features rarer, but great recordings, uncovered in the book, like Single Life by Billy Tate, Smiley's Lewis' Real Gone Lover, Little Liza Jane, by Huey 'Piano' Smith & The Clowns, The Monkey by Dave Bartholomew, and Always A First Time, by Earl King. Rock'n'roll is represented by Jerry Byrne's frantic Lights Out, Lenny Cappello's Cotton Candy, and Frankie Ford's What's Goin' On. There are Mardi Gras records by The Hawketts and Al Johnson, but I had to start with Fats' Walking To New Orleans.

John Broven takes it easy at a signing

New Orleans had some fantastic session musicians and bandleaders.

The two major studios in New Orleans in the peak R&B period were run by the great engineer, Cosimo Matassa. Dave Bartholomew was the main producer in the 50s and he created the Fats Domino sound. Dave's band members provided the core of the session musicians, including tenor sax, Lee Allen, and drummer, Earl Palmer, the "king of the backbeat". At the turn of the 60s, younger producers, Harold Battiste, Allen Toussaint and Wardell Quezergue, took over, leading New Orleans into the soul era and beyond.

New Orleans R&B evolved into soul and funk.

During the 60s, Lee Dorsey and Irma Thomas became the New Orleans soul stars, then, in the 70s, The Meters gave the music an even funkier edge. The Dirty Dozen Brass Band, Wynton and Branford Marsalis, Troy 'Trombone Shorty' Andrews, and English pianist, Jon Cleary, continue the city's music tradition today. The irresistible New Orleans street beat will never die, and there's a lot more to come!

Walking To New Orleans 50th Anniversary Album... An Aural Accompaniment *2CD is on Jasmine by August.*

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The Vinylist

News and views from the world of vinyl

UPCOMING VINYL RELEASES

***Dr Who* coloured 6LP box set set due**

APRIL (19) **Hozier** *Wasteland, Baby!* clear, green 2LP, five bonuses, Universal; **Jah Wobble** *Presents The Light Programme*, **Julie Tippetts** *Shadow Puppeteer* LPs, Eargong; **Monster Squad** *Strength Through Pain* LP, Pirates Press; **Richmond Fontaine** *Post To Wire* coloured 2LP, 10 bonuses, *Winnemucca* coloured LP, one, Décor; **Leon Russell** *Hank Wilson Vol II* coloured LP, BMG; **The Flesh Eaters** *A Minute To Pray A Second To Die* red LP, Jackpot; **Bo Carter** *Banana In Your Fruit Basket* LP, Yazoo; **The 4 Skins** *Riot In The Ghetto* LP, red LP, Radiation; **Siouxsie & The Banshees** *Once Upon A Time/The Singles* clear LP, Geffen; **NOFX** *The Greatest Songs Ever Written*, **Dropkick Murphys** *The Warrior's Code*, ***Rancid***, ***The Interrupters*** LPs, Epitaph; **Hans Zimmer** *Dune Part Two* 2LP, 2CD, Mutant (26) **Dead Boys** *Return Of The Living Dead Boys*, **Judy Collins** *Strangers Again*, **Third World** *Under The Magic Sun* LPs, **UK Subs** *Fear To Go!* LP, CD, Cleopatra; *Alice Cooper Breadcrumbs* tribute LP, two bonuses, Absolute; **Judith Hill** *Letters From A Black Widow* 2LP, CD, Regime; **Red Garland Trio** *Groovy* LP, Craft; **Kittie** *Spit* LP, SPV; **Corrosion Of Conformity** *America's Volume Dealer* coloured 180g LP, two bonuses, *In The Arm Of God* silver 180g LP, **King** *Steps In Time*, **Earth, Wind & Fire** *Greatest Hits* blue 180g LPs, **Thelonious Monk** *It's Monk Time*, **Youssou N'Dour** *The Guide (Wommat)*, **Santana** *Marathon* orange 180g LPs, Europe's **Joey Tempest** *A Place To Call Home* 180g LP, **Martin Phipps** *Napoleon OST* red 180g LP, **George Adams/Don Pullen Quartet** *City Gates* white 180g LP, **Pete Rock/CL Smooth** *Mecca And The Soul Brother* yellow 180g LP, *The Main Ingredient* yellow 180g 2LP, Music On Vinyl; **ZZ Top** *The Best Of* LP, Rhino; **Battle Beast** *Circus Of Doom* purple 2LP, Nuclear Blast; **of Montreal** *The Sunlandic Twins* orange, red 2LP, Polyvinyl; ex-Ghost's **Henrik Palm** *Nerd Icon* LP, CD, Svart; **Mike Zito** *Live Is Hard* LP, Sono; **Abbey Lincoln & Hank Jones** *When There Is Love* 2LP, Decca; **They Might Be Giants** *Here Come The ABCs* coloured 180g LP, Walt Disney; **Chico Hamilton** *The Dealer*, **Gloria Coleman Quartet** *Soul Sisters* 180g LPs, Verve; **Johnny Marr** *Adrenalin Baby Live* pink 2LP/poster, BMG; **Herbie Hancock** *Jammin' With Herbie* purple 2LP, Renaissance; **Ron Geesin** *Basic Maths* LP, Trunk; **Keith Urban** *#1s Vol 1*, *Vol 2* coloured LPs, Capitol; **Deicide** *Banished By Sin*, Reigning Phoenix; **Roy Buchanan** *Live At Rockpalast Hamburg 1985* LP, MiG; **Gerry Mulligan** *Night Lights* 180g LP, Verve; **Abbey Lincoln/Hank Jones** *When There Is Love* 2LP, Decca; **Ian Shaw** *An Adventurous Dream* 2LP, CD, PX; **Thee Headcoats** *I Am The Object Of Your Desire* LP, Damaged Goods; **Madlib** *Liberation 2 Instrumentals* 2LP, Nature Sounds.

MAY (3) **Willie Nelson** *The Border* LP, orange LP, LP/book, CD, Legacy; **94 East Featuring Prince** *Dance To The Music Of The World* LP, coloured LP, Charly; **FM** *Old Habits Die Hard* yellow 2LP, CD, Frontiers; **Anthony Willis** *Saltburn OST* silver 180g LP, **The Great Kat** *Beethoven On Speed* red 180g LP, Music On Vinyl; **The Gathering** *Always* 2LP, Roadburn; **Rob Zombie** *The Words And Music Of House Of 1,000 Corpses* coloured 2LP, Waxwork; **Metallica** *St Anger* orange 2LP, Mercury; **Bobby Hutcherson** *Total Eclipse*, **Donald Byrd** *Byrd's Eye View* 180g LPs, Blue Note; **Kenny Dorham** *This Is The Moment! Mono* 180g LP, New Land; **Nuclear Blast** *Imaginaerum*, *Endless Forms Most Beautiful*, *Once* splatter 2LPs, Nuclear Blast; ***Nucleus*** white LP, Sundazed; **Dua Lipa** *Radical Optimism* turquoise, blue-white LPs, CD, cassette, ukshop.dualipa.com; **Tommy Bolin** *Teaser* splatter LP, **Melanie** *Central Park 1974* pink 2LP, Cleopatra; **Sandy Nelson** *Drums A Go Go* LP, green LP, Sundazed; **Sun Ra & His Arkestra** *Thunder Of The Gods* yellow LP, Modern Harmonic; **Lonnie Liston Smith** *Cosmic Funk* clear LP, *Astral Traveling* yellow LP, Real Gone; **The Dwarves** *Keep It Real* LP, Greedy; **The Nazz** *Lost Masters & Demos* purple, blue, pink, violet 4LP, Purple Pyramid; **Genesis** *Turn It On Again* 2LP, Atlantic; **Green Day** *Warning:* coloured LP, Reprise; **REO Speedwagon** *Hi Infidelity* coloured LP, Legacy; **Dave Matthews** *Some Devil* 2LP, RCA; ***The Boys***, *Alternative Chartbusters* LPs, Call Of The Void (10) ***Universal Order Of Armageddon*** LP, clear, coloured LPs, Numero; **Widespread Panic** *Dirty Side Down* 2LP, Widespread; **The Tangent** *To Follow Polaris* 180g 2LP, 2CD/book, each with bonus, InsideOut; **Marisa Anderson/Jim White** *Bitterroot Valley Suite I: Water* turquoise LP, CD, Thrill Jockey; **The Treatment** *Wake Up The Neighbourhood* orange 180g LP, CD, Frontiers; **Mary Lattimore/Walt McClements** *Rain On The Road* orange LP, CD, bandcamp.com; **Joe Cuba Sextet** *Vagabundeando! (Hangin' Out!)* 180g LP, Craft; **Thomas Newman** *American Beauty* red LP, Real Gone; **Guy Clark** *Truly Handmade Vol 1* LP, CD, Truly Handmade; **Billie Holiday** *At Storyville* LP, ORG; **Chick Corea/Bela Fleck** *Remembrance* LP, CD, Thirty Tigers; **Willie Nelson** *The Words Don't Fit The Picture* blue 180g LP, **Rod Stewart** *Fly Me To The Moon* 180g LP, Music On Vinyl; **Kenny Burrell** *A Night At The Vanguard*, **Sam Lazar** *Space Flight* 180g LPs, Verve; **Brian Auger's Oblivion Express** *Live Oblivion Vol 1* LP, CD, *Vol 2* 2LP, CD, Soul Bank Music (17) **Halloweens** *Opera Singing At The Piano Bar* blue LP,

MY PRECIOUS

Youn Sun Nah on Norma Winstone's *Somewhere Called Home*

"Love at first sound. The moment Winstone's voice reaches my ears, I'm captivated. My heart races, my senses awaken.

Every note, syllable, sound, silence is experienced as if in the studio with the trio. It's beyond music. Overflowing with emotion, pure musical joy!"

Youn Sun Nah* Elles *is on Warners.

Porcupine Tree: grey but not aged on 4LP

Pony; **The Primitives** *I Won't Care* LP, HHBTM; **Swing Out Sister** *Where Our Love Grows* LP, Shanachie; ex-Megadeth's **Marty Friedman** *Drama* 2LP, CD, Frontiers; **of Montreal** *Lady On The Cusp* coloured LP, Polyvinyl; **Zayn** *Room Under The Stairs* coloured LP, variant sleeve LP, CD, Mercury; **Ben Folds** *Whatever And Ever Amen* LP, Legacy; **Green Jelly** *Garbage Band Kids*, **Pailhead** *Trait*, **The 4-Skins** *Five More Years*, ***Utopia***, **William Shatner** *Where Will The Animals Sleep* LPs, Cleopatra; LA Guns' **Phil Lewis** *Access Denied*, **Thor** *Beyond The Pain Barrier* LPs, Deadline; **Shadow Gallery** *Tyranny* 2LP, Magna Carta; **Starship** *Greatest Hits Relaunched* LP, Purple Pyramid; **Warlord** *And The Cannons Of Destruction Have Begun* LP, High Roller; **UFOMAMMUT** *Hidden* LP, Neurot; **Jorge Lopez Ruiz** *Coraje Buenos Aires* LP, Alter Cat; **Porcupine Tree** *Closure/Continuation: Amsterdam Live* grey 180g 4LP, Music For Nations; **Shellac** *To All Trains* 180g LP, Touch & Go; **Aerosmith** *Get Your Wings* gold 180g LP, Capitol; **Godsmack** *Awake* 2LP, green 2LP, Republic; **Stanley Turrentine** *Blue Hour*, **Hank Mobley** *Workout* 180g LPs, Blue Note (24) *Dr Who – Pest Control/The Forever Trap* red 3LP/yellow 3LP, Demon; **La Luz** *News Of The Universe* LP, CD, Sub Pop; **Foghat** *Fool For The City* coloured LP, Friday; **Black Uhuru** *Live At Soledad Prison 1982* LP, Diggers Factory; **Debbie Gibson** *The Remixes* LP, Stargirl; **Linval Thompson** *Cultivator* LP, Easy Star; **Municipal Waste** *Tango & Thrash* coloured LP, Nuclear Blast; **Magnum** *Here Comes The Rain* 2LP, SPV; **NOFX** *Half Album* LP, Fat Wreck Chords; **Snarky Puppy & Metropole Orkest** *Sylva (Remixed & Remastered)* 2LP, Ground Up; **The Pretenders** *Learning To Crawl* LP, Rhino; **Billy Mahonie** *Fields Of Heads* yellow LP/prints/postcard, Whistling Sam Projects; **Count Basie** *Farmer's Market Barbecue*, *88, Basie Street*, **Duke Ellington** *Duke's Big 4*/ **Ray Brown** *This One's For Blanton* 180g LPs, Analogue; **Modest Mouse** *Good News For People Who Love Bad News* coloured 2LP, Legacy; **Creed** *Greatest Hits* 2LP, green, blue, grey, green, orange 2LPs, Craft; **Rival Sons** *Head Down* white, pink LPs, CD, Sacred Tongue; **Fania All Stars** *Latin-Soul-Rock* 180g LP, Craft Latino; **Lee 'Scratch' Perry** *Heart Of The Dragon* yellow LP, LMLR; **Anthrax** *Sound Of White Noise* violet splatter LP, *Stomp 442* green splatter LP, Nuclear Blast; **Lonnie Smith** *Funk Reaction* LP, CD, Mr Bongo (31) **China Crisis** *China Greatness* 2LP, Last Night From Glasgow; **Tom Walker** *I Am* LP, CD, Sony; ***Kenny Burrell*** *And* ***John Coltrane*** LP, Craft; **Bat For Lashes** *The Dream Of Delphi* LP, Verve; **Becky Hill** *Believe Me Now?* yellow LP, Astralwerks; ***Blackfield*** coloured LP, Kscope; **Daryl Hall & John Oates** *Abandoned Luncheonette* coloured LP, Friday; **Amon Tobin** *Permutation* 2LP, Ninja Tune; **Sheena Easton** *A Private Heaven* red 2LP, Cherry Pop; **Nifelheim** *Servants Of Darkness* orange LP, CD, Dissonance; **Dinosaur Jr** *Ear Bleeding Country* splatter LP, **Dead Or Alive** *Running Wild* red LP, Cherry Red; ex-Suede's **Bernard Butler** *Good Grief* LP, silver LP, CD, 355; **Chuck Berry** *Top Hits* LP, WNTS; **Bob Marley** *Small Axe* green LP, LMLR; **Johnny Cash** *Folsom Prison Blues* 45rpm 2LP, Mobile Fidelity.

JUNE (7) **Grand Slam** *Wheel Of Fortune* red LP, test-pressing LP, CD, cassette, *Hit The Ground – Revised* remix gold LP, CD, test-pressing LP, Townsend Music; **Rockpile** *Seconds Of Pleasure* coloured LP, Yep Roc; ***Orquestra Del Desierto*** LP, Heavy Psych Sounds; **Bon Jovi** *Forever* LP, coloured LP, CD, cassette, EMI; **Luther Vandross** *This Close To You* LP, Legacy; ***The Monkees*** 180g LP, Friday; **Tarja** *What Lies Beneath* 2LP, earMUSIC; **The Pretenders** *Learning To Crawl* LP, clear LP, Rhino; **Action Bronson** *Crocodillo Turbo* silver LP, *Only For Dolphins* picture disc LP (14) **Lindsey Stirling** *Duality* LP, Concord; **Black Country Communion** *V* 2LP, CD, J&R Adventures; **Axel Rudi Pell** *Risen Symbol* orange LP, CD, SPV; **John Grant** *The Art Of The Lie* LP, CD, Bella Union; **Widespread Panic** *Snake Oil King* LP, Widespread; **Moby** *Always Centred At Night* 2LP, yellow 2LP, CD, Mute; **Alice Cooper**, **Faster Pussycat** *Greatest Hits* 180g LPs, **Sonny & Cher** *The Best Of* coloured LP, Friday; Goldfrapp's **Will Gregory Moon Ensemble** *Heat Ray* LP, CD, Mute; **John Cale** *POPtical Illusion* 2LP, CD, pink, green 2LP/7" with two bonuses, Double Six; **Diamanda Galas** *In Concert* LP, CD, Intravenal Sound Operations (21) **Kate Nash** *9 Sad Symphonies* pink, blue LPs, CD, Kill Rock Stars; ***Damn Yankees*** coloured LP, Friday; **HiFi Sean**/ **David McAlmont** *Daylight* LP, CD, Rough Trade (28) **John Wright Trio** *South Side Soul* LP, Craft; **Animal Collective** *Merriweather Post Pavilion* blue, green 2LP/10", one unissued, Domino; **Madeleine Peyroux** *Let's Walk* LP, CD, Thirty Tigers; **Gustavo Santaolalla** *The Last Of Us* 4LP, Sony; **James Brown** *At Studio 54 New York City* red LP, LMLR; **Lee Perry** *Heart Of The Dragon* yellow LP, LMLR; **The Folk Implosion** *Walk Thru Me* LP, CD, Joyful Noise; **Silverstein** *A Shipwreck In The Sand* LP, green, dark green, orange LPs, Craft; **Richard Ashcroft** *These People* coloured 2LP, CD, Righteous Phonographic Association.

JULY (12) **Pavement** *Cautionary Tales: Jukebox Classiques* 18 x 7" box, Matador; **Teddy Edwards**/ **Howard McGhee** *Together Again!!!!* 180g LP, Contemporary; **Marc Almond** *I'm Not Anyone* LP, CD, BMG; **Montrose** *Paper Money* coloured LP, Friday; **Ani DiFranco** *Unprecedented Sh!t* LP, green LP, CD, Righteous Babe (19) **Al Di Meola** *Twentyfour* LP, CD, earMUSIC (26) **Miles Davis** *Miles* LP, Craft; **Olivia Rodrigo** *Guts* splatter 2LP, Geffen (26) **Pat Metheny** *MoonDial* 2LP, Modern.

AUGUST **Stars** *Set Yourself On Fire* red LP, CD, thecbpshop.com (2) **Blues Pills** *Birthday* LP, white, splatter LPs, CD, Pollinate (16) ***Royal Blood*** gold 2LP, CD, Parlophone (30) **Nick Cave & The Bad Seeds** *Wild God* LP, clear, grey LPs, CD, PIAS.

OCTOBER (11) **Art Pepper** *Intensity*, *Gettin' Together* 180g LPs, Contemporary.

Snazzy: coloured 4LP set of "lost masters and demos" from The Nazz

MY TOP 5

Readers' stand-outs from their record collection

Peter Frampton ***Frampton Comes Alive!*** (A&M Records AMLM 63703, LP, UK, 1976)
The fifth album of his solo career, this double helping of rock was once the biggest-selling album of all time. Nuff said! Highlights are: Show Me The Way, showcasing Frampton' expertise on the Talkbox; the audience reaction to Baby, I Love Your Way; and the classic Do You Feel Like We Do.

The Who ***Live At Leeds*** (Track Records 2406 001, LP, UK, 1970)
I'd seen The Who at the 1969 Isle of Wight Festival and would again in 1970 so this album acted as a bridge between the two events. Bit disappointing that Tommy wasn't included, but its absence is more than compensated by the epic My Generation and a superb version of Shakin' All Over.

Iron Butterfly ***Live*** (Atco Records 2400 014, LP, UK, 1970)
I would see the band live a year later and this album was the perfect appetiser. Only six tracks but they include the monstrous In-A-Gada-Da-Vida, a psychedelic classic. Of the other tracks, the standouts are In The Time Of Our Lives and Soul Experience.

Jethro Tull ***Bursting Out*** (Chrysalis CJT4, LP, UK, 1978)
I hadn't seen this line-up live, so this album satisfied a completist's need and provided a highlights package of the Tull canon up to that point. It's all there: A New Day Yesterday; Aqualung; Thick as a Brick; Minstrel in the Gallery; Locomotive Breath; and many other Tull classics.

Queen ***Live At Wembley 1986*** (Parlaphone PCSP 725, LP, UK 1992)
The year before they had stolen the Wembley stage at *Live Aid* and returned a year later to grab the whole stadium. On Radio Ga Ga, in particular, Freddie showed the real meaning of crowd control. The band go through the full repertoire of styles, with superb versions of Tie Your Mother Down, Hammer To Fall, and Love Of My Life, while on Brighton Rock, Brian May showcases what a dynamic and innovative guitarist he is.
Daniel Farr

Xzibit's explosive smoke (grenade)

SWEET LEAF

Artists' cannabis lines are a recent, novel development in memorabilia. Non-smoker **Tim Jones** charts the growth of some joint productions

Since 2014, when the recreational use of cannabis was legalised for the first time in decades in certain US states, numerous musicians have offered weed and associated paraphernalia, such as papers, bongs, and more. Some artistes and sub-/genres are more associated with hemp-assisted listening than others. Bob Marley seemingly made it a way of life, Tupac thought it was dope, Willie Nelson got to 90-plus on it, and Snoop Dogg has made a career out of extolling its virtues. He even caused a minor online meltdown in November 2023, claiming to be quitting the 'erb for good. As if! Something he smoked. So, for all those of a *Bill & Ted*/potty disposition, hashtag fans of The Tea Party, Reef, Supergrass, etc, what green to spend your green on?

The Allman Brothers Band *Chocolate Chunk* launched in May 2022 as a 3.5g Afghan Hindu Kush strain of PharmaCann's Matter.X, sold exclusively via Verilife dispensaries. As its spokeswoman, Erika Salgado, put it, "The Allman Brothers Band pioneered the Southern rock sound that is synonymous with cannabis. Our goal is to create cannabis products that capture the essence of the band."

Erykah Badu *That Bad* launched April 2023 in California. Combining terpene-rich Lemoncello/Jet Fuel Gelato, she uses it as a throat-soothing relaxant between recordings. It's available as eighths (of an ounce, or 3.5 grams) or pre-rolled joints. It was followed by her Apple Trees line of bongs, rolling trays and female-focused products, such as creams, oils, drops, sprays, tinctures, tea and edibles. Badu mushroom teas sprung up in May, with plans for a documentary on "pussy and weed" including hemp farmers and sex workers.

Blink-182's **Travis Barker**'s *Barker Wellness* line of cannabinoid treatments launched February 2021. Skin care products include body butter and oil, face cleaner, moisturiser, eye serum and face balm, alongside muscle therapy cream and balm, bath flakes, and edible Gummies and sleep Gummies.

Justin Bieber *Peaches* pre-rolled joints appeared in October 2021. Produced by Palms Premium Goods, five types are available as half-gram packs.

Jimmy Buffett *Coral Reefer* was unveiled in Florida, 2019. Described as tropical terpene in flavour, joints were joined by Lime Gummies in October 2021.

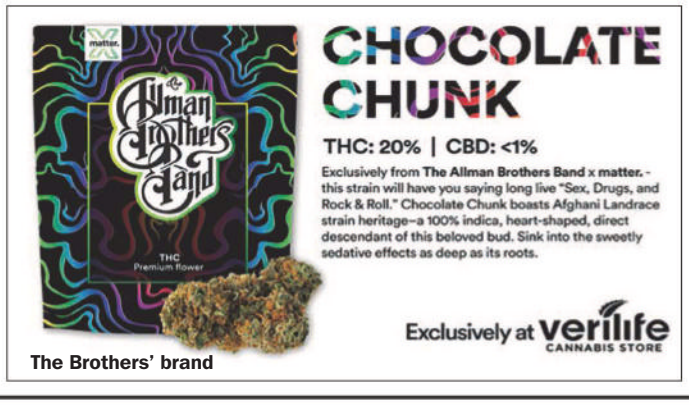
David Crosby *Mighty Croz* was a collaboration with a friend, Steven Sponder, and the culmination of the archetypal stoner musician's decades' love for pot, appearing just before he went up in smoke in 2023. As Crosby explained to mightycroz.com prior to its launch: "I'm doing this because it's fun. Weed is fun. People who like weed are fun. I like to have fun in my life. I have a PhD in fun"!

Deftones' *Cannabis Collection* was inaugurated November 2021 with *The Passenger Box* cannabis flower, via Golden Barn, California. Following their alcohol offerings, the *Collection* expanded to strawberry/watermelon, mango and passion Gummies, vapes, and a tincture of grape, hemp seed and peppermint oils.

Die Antwoord *Zef Zol* was a pioneering 2016 effort by the South African rap duo, to share their stoner ethos, offering cannabis flowers from Natural Cannabis of California, along with rolled blunts, vapes, mouth spray, lip balm, chocolate cereal, strawberry lollies and Gummies.

Melissa Etheridge *Botanicals* and *Organics* kicked off in California in December 2020, comprising cannabis flowers, and *Morning* sativa, *Noon* hybrid and *Night* indica pre-rolls. A range of five *Pure* non-psychoactive cannabidiol (CBD) tinctures followed in 2021, numbering *Harmony, Sleep, Serenity, Vitality* and *Potency*.

The Flaming Lips *Love Yer Brain*, its website declared, saw The Nirvana Group float brain-shaped cannabis edibles in 2020, though "technically, Wayne Coyne started selling weed to his friends in 1977"! As part of "a lifelong commitment to pushing boundaries in music, art, and general strangeness," *Love Yer Brain* is "a unity of art, weirdness and cannabis". In June 2023, the range expanded with two *Focus* hemp gummies, adaptogenic lion's mane mushroom, and two *Rest* blackberry-flavour hemp gummies and reishi mushroom.



The Brothers' brand

Slipknot's **Shawn Crahan** *Clown Cannabis* appeared May 2021 in partnership with Hollister, Hash Bone & Heavy Grass. Available as packs of 6.5g pre-rolls, they comprise 75% Blue Zkittlez indica flower that is tart citrus, sweet earth and wildflower, and 25% orange flavour Paradise Citrus bubble hash.

The Game *Trees* line of cannabis products from Vertical, Los Angeles, went live in autumn 2016, its 3.5g flowers including *Raskal OG* (Original Grower) and *Platinum Punch*, along with pre-rolls. The Game curated numerous additions, such as *Fire Alien Strawberry*, *Gorilla Zookies*, *Double Dream* and *Super Soul Diesel* indica, sativa and hybrid blunts, *Black Jack*, *Mac Dawg*, *Wedding Cake* and *Jack Hammer* flowers. As The Game put it, "the product, the taste, the quality, and how it makes the people that use it feel is *everything*".

Wu-Tang Clan's **Ghostface Killah** and **Killah Priest** partnered in 2016 with Dynamite Stix to produce three *Wu Goo* hash vaporiser oils, flavoured strawberry, pineapple-coconut and vanilla-mango. By 2023, they'd added 70% THC (psychoactive cannabis) oil.

GWAR *Bud Of Gods* descended to Earth in 2021 as a *Sour Tsunami* CBD hemp flower in 3.5g jar or 7g bag, along with pre-rolls. *New Dunk Ages* vapes, gummies and more were added 2023.

GWAR's quiet moment, kinda

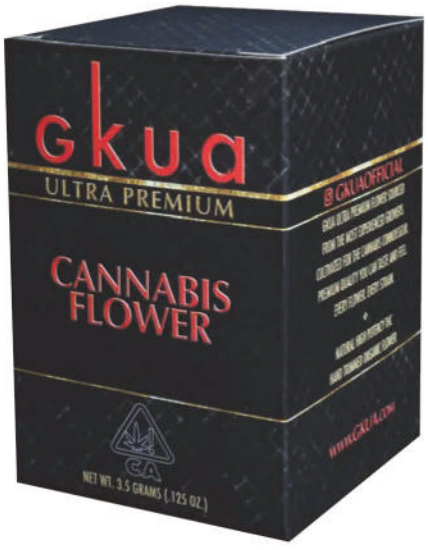
Grateful Dead's **Mickey Hart** *Mind Your Head* and *Magic Mini* pre-rolls appeared May 2019, the band's drummer announcing that he was "seeking to share an essential part of the inspiration behind" his music, as "cannabis is about opening the mind and, throughout my life, cannabis has played an important role in inspiring creativity". Working with Left Coast Ventures, Santa Rosa, California, he chose the *Chemdog* strain "renowned for boosting artistry", while *Space Ticket* hash-infused pre-rolls, with indica-leaning *Trinity Star* and *DOG Chem*, followed later that year.

Ice Cube *Fryday Kush* 46% THC was said to "taste like wedding cake" and offered in 3.5g jars in February 2021, via Caviar Gold, Coachella, California. Strong, bluntly.

Jay-Z *Monogram* launched October 2020, when The Parent Company took it, Caliva and Left Coast Ventures under its umbrella, consolidating the production of 11,000 lb of cannabis a year at a 100,000 feet^2 factory in San Jose. Offering the likes of *No 70* and *No 88* 'sweet and spicy' strains, *OG Handroll* cigars soon followed. By 2024, it had 2g and 4g flower and pre-rolls of *No 1* "tropical fruit with a skunky finish", the grape, diesel and mint *No 3* "citrus headbanger", *No 8*'s "cool mellow smoke, with strong diesel and earthy tones", and *No 96*, "a sweet citrus and pure blend".

John Legend *Plus Products* appeared September 2019, comprising *Balance* blueberry, *Uplift* grapefruit and *Sleep* blackberry tea hemp CBD gummies.

Lil Wayne *GKUA Ultimate Premium* debuted with the *Hollygrove* 3.5g hybrid/indica flower, November



Lil Wayne, at a premium

2019. It expanded by 2024 to pre-rolls, *Meyers* lemon gummies, *Money Cake*, *Tropical Storm*, *Mint Pepper*, *Night Blooming Jasmine* hybrid, *Sky Lime* and *OG Crush* indica cannabis distillate vape oils, *Perfecta* and *Boom Box* 1g live resin sauce, *VIP* 3.5 g sativa flower, and *Uproar* hybrid/sativa.

Bob Marley *Natural* was the result of a partnering between his estate and Privateer Holdings dating to 2013. As well as pre-rolls and cannabis oil cartridges, the line includes *Kaya*, *Sun Is Shining*, *One Draw*, *Natural Mystic* indica, and *Nice Time*, *Royal Rita*, *Ragga*, *Smile Jamaica*, *Uprising* and *The Gong* sativa flowers, grown in his home parish of St Ann, Jamaica. In February 2023, the Bob Marley Museum, Hope Street, Kingston, opened a *Natural Dispensary*/smoking room, while a *Natural* cannabis store opened its doors, too. Paraphernalia include water and spoon pipes, streamrollers, rigglers and bubblers.

Method Man *TICAL* products were developed by the Wu-Tang Clan man with Clone Guy Industries, Long Beach, and offered June 2020, initial 3.6g flower batches including hybrid *Cake*, *Gelato* and *Punch*, plus *Crusher* and *OG Indica*. By 2021, *Orange Cookie Kush*, *Sweet Grease* and *Free MAC* were on the menu and, in 2023, *CHEM91xG13* and *Dual OG S1*.

Motörhead *Ace Of Spades* CBD hempette smokes were produced in collaboration with Alt Smokes in February 2021.

Willie Nelson *Reserve* was unveiled in 2015 by America's most toked about smoker. Pre-rolls, vape cartridges, *Day Tripper* flower jars, and sativa, indica and hybrid flowers, such as *OG*, *Master Kush* and *Sour Diesel*, were followed by hemp-infused coffee and toke-n pieces of paraphernalia.

System Of A Down's **Shavo Odadjian** founded his 22Red company in 2018, vending *Church22* pre-rolls in February 2019. That November, partnering with Flower One, Nevada, the range expanded to *Mimosa22*, *Caramel Gelato* and *220G* flowers and pre-rolls, *OG Kush*, *Strawberry Banana* and *Watermelon* vapes, and *Watermelon* and *Orange Mint* CBD gummies.

Margo Price *Mom Grass* low-strength pre-roll joints and tinned CBG flowers bloomed in January 2023 via Dad Grass, Price commending it for anyone with writer's block.

Rick Ross *Collins Ave* launched in June 2023 via High Tolerance of California. Available as a 3.5g indica flower, it was complemented by *Lemon Pepper* sativa, *Pink Rozay* hybrid and *All Time High*.

Run The Jewels *Ooh, Lala* indica flower blossomed in July 2020 c/o Lemmonade of Lake Elsinore, California, with pre-rolls, blunts, vapes and extracts following.

Carlos Santana's *Mirayo* venture with Left Coast Ventures in October 2020 saw him attempt to "enhance creative expression" with pre-rolls and 7g flower jars of *Radiance* sativa, *Centered* indica, hybrid *Symmetry*, and *Essence*. In May 2023, The Parent Company added rosin gummies in *Guava*, *Prickly Pear* and *Raspberry* flavours.

Snoop Dogg *Leafs By Snoop* saw the pioneer smoker team with LivWell in November 2015, issuing oils, gels and 3.5g and other flower jars of indica *Bananas*, *Northern Light*, *Moonbeam*, *Cali Kush Purple Bush*, and sativa *Lemon Pie*, *Blueberry Dream*, *Tangerine* and *Grape Soda*, plus *3D CBD*. Chocolate bars, drops, gummies and other sweets included *Peanut Butter*, *Strawberry*, *Cherry*, *Peach* and *Lemon Cherry*, while, in December 2022, his Death Row label added *Death Row Cannabis*.

Wiz Khalifa *Kush* evolved from his private Los Angeles development of a hybrid indica strain in the early 10s. By February 2016, he'd partnered with River Rock of Colorado to distribute flowers, pre-rolls, vapes, concentrates and edibles.

Xzibit's *Grenade* made waves in November 2020, when launched in conjunction with Napalm Cannabis of Californial as a luxury $150 8g pre-roll, containing 7g of flower and 1g of resin, housed in a glass grenade!

Do you know of any other muso weeds? Let us know via rc.editorial@metropolis.co.uk, some time this decade, you know, or, whenever.

Snoop sweets

Credit: (GWAR) gwar.net (Lil Wayne) gkua.com

The Collector

This month: musician
Sunna Margrét

"Even my son, who is 3, asks for certain records": Margrét at home with her regularly-played collection

Swiss-based Icelander Sunna Margrét is a rising force in experimental pop. Having begun her career as a teenager touring with electro-pop ensemble Bloodgroup, she is about to release her debut full-length solo LP, *Finger on Tongue*. Influenced by krautrock legends CAN and Neu!, alongside outsider synth-pop artist The Space Lady and electronic music pioneers Suzanne Ciani and Eliane Radigue, her work touches on cross-cutting synth-pop, reinvented trip-hop, krautrock, and experimental inspirations. She is also an accomplished visual artist, co-founding No Salad Records as a platform for avant-garde, electronic, and post-punk expression worldwide.

What do you collect, and why?
I collect what I know I will actually listen to, what sparks my interest, records that inspire me to make music. I often buy records when I go to concerts – it's nice to support the artists directly. I enjoy a whole range of styles: experimental, psychedelic rock, punk rock, post-punk, ambient, world music, electronic, krautrock, pop, sometimes jazz, blues, folk… all sorts of directions. But preferably something I don't already know. Yesterday I bought a new release: Vanishing Twin – *Afternoon X*. It had a quote from [leftfield music mag] *The Wire* so I gave it a listen. Now, since I began running a record label, when I've been personally distributing records to local stores, it's hard to resist grabbing a record or two on the way out.

How big is your collection?
It's tiny! Well, it depends who you ask, but for collectors, it's tiny. Maybe 700 records ranging from 6" to 12".

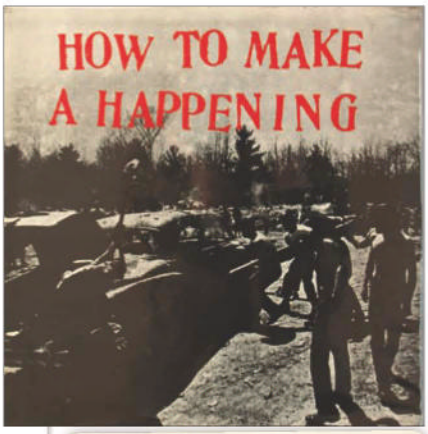
What do you think it is worth?
Probably not much… I've never really thought about it. I'm constantly listening to my records, day in, day out, and I know I'm probably going to listen to them until they are ruined. Some of those records are already in bad shape, a lot of them I bought for just two euros. But then, streaming music just isn't my thing.

How and where do you store it?
At home in my living room. It's an old house with a built-in closet that fits the records perfectly and the vinyl player. But we had to build more crates next to it because we couldn't close the closet anymore. So the 7"s are in their own space now. Then there is a small collection at my parents' that they said I could have: old disco records. I take one or two home with me each time I visit.

What's the rarest/most unusual/most valuable item you have?
Probably Yves Klein – *Conference A La Sorbonne*. Copie no 130 out of 500. And this record by Allan Kaprow – *How To Make A Happening* that is still sealed shut. Also, Die Tödliche Doris – *Chöre & Soli*, it's a box set with a battery-driven miniphone [miniature gramophone] inside and eight mini-vinyl records in different colours, plus a book. Another record that is very dear to me and of considerable value is The Space Lady – *On The Street Of Dreams* that I bought from her when she had a show in my city in 2018. She made a drawing on the cover art and signed a photograph, "For Sunna", with a beautiful signature with planets and space drawings. It is one of my favourite live performances, hosted by Arsenic [*a contemporary arts centre*] in Lausanne [*the capital of the Swiss French-speaking canton of Vaud, collector-geographers – Ed*]; a very intimate and beautiful concert. It was the first time I ever had this experience from that side of the table. Because I used to tour a lot with my band, and I played concerts and signed vinyl and photographs, and I didn't understand what it felt like to speak to an artist that you've just seen play music, who touches you. And then getting a signed record directly from them afterwards – it's fun!

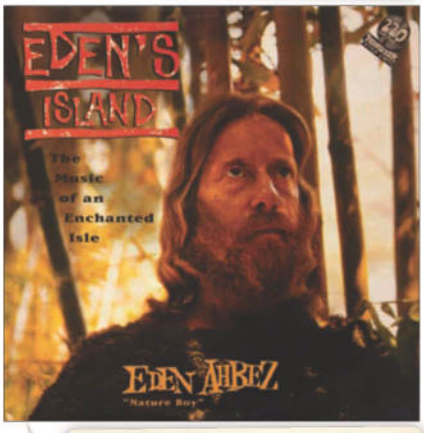
"I'M PROBABLY GOING TO LISTEN TO THEM UNTIL THEY ARE RUINED"

What elusive gem are you still looking out for?
Haven't really looked, but I would love to have Pauline Oliveros – *Accordion & Voice*. It had such an impact on me when I heard it for the first time. And if I had the 7" of Kourosh Yaghmaei – Saraabe Toe / Dar Enteha … the B-side is one of my favourite songs ever ever ever! Dar Enteha means 'at the end'. It's based on a poem by Hakim Omar Khayyam (1048-1131 AD) and in this poem he writes: "This jar that you see has been made with dust and was a human at one time; this human was



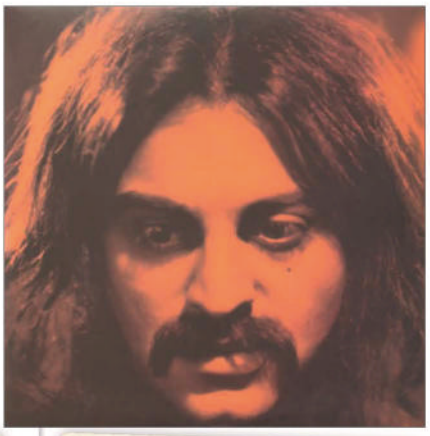
Allan Kaprow – *How To Make A Happening*
(Mass Art Inc M-132, Ltd Ed LP, US, 1966)
Estimated market value: **£250**

Can – *Soundtracks*
(Liberty LBS 83 437, LP, Germany, 1970)
Estimated market value: **£45**



Eden Ahbez – *Eden's Island*
(Del-Fi Records DFLP 1211, LP, mono, US, 1960)
Estimated market value: **£200**

Ellen Fullman – *The Long String Instrument*
(Apollo AR 118501, LP, Netherlands, 1985)
Estimated market value: **£50**



Kourosh Yaghmaei – *Back From The Brink*
(Now-Again Records NA 5066, 3LP, US, 2011)
Estimated market value: **£50**

in love with their beloved one, just like me." I think Yaghmaei's story is also the complete opposite of my life, and so his music interests me. I have his *Back From The Brink, Pre-revolution Psychedelic Rock From Iran, 1973-1979,* from where I got this information. Another one would be Susumu Yokota's *The Boy And The Tree,* or *Sakura* – they're both classics. I've been very inspired by his music for some years now, but I only discovered him after he passed away. I was living under a rock.

"I GOT THE 45RPM ON THE RECORD PLAYER FIXED AND DISCOVERED I LOVE THE 7" FORMAT"

What's given you the biggest thrill?
When I got the 45rpm on the record player fixed and I could finally start listening to 7"s again and discovered that I actually really love this format. So, now that's where I'm digging in the shops. That and, of course, my encounter with The Space Lady. I also saw Gróa and Revenge Of Calculon live at Lucky Records during *Iceland Airwaves* last year and bought all of their records because they were so incredible. And then starting my own label has also been a constant thrill. Making so many mistakes and learning from them, one step at a time. Receiving the test pressing is thrill no 1 and then thrill no 2, when the final piece arrives and putting it on in my living room… golden.

How do you track stuff down?
I don't, I just walk in and look, then the stuff finds me. If in need, I would probably just use Discogs. I've started to check out thrift shops also, they have nice things sometimes. Also, when we had to build new crates for the vinyl, some re-arranging had to be done. I discovered a lot I had forgotten were there. For example: the 7"s of Yoshimi's Two and Big Toast from the 90s are great; Moondog – Pastoral Suite / Surf Session; Laurie Anderson – *Mister Heartbreak;* PJ Harvey – 50ft Queenie… I'm spinning those now.

What's your favourite record shop?
Currently, I'm living in Lausanne in Switzerland and there are seven record shops in town; that is quite impressive for such a small town, really. And they all have a very nice relationship between each other – that, I think, is wonderful. I shouldn't choose a favourite, but I guess I'll give a shout out to Disc-à-Brac since they always offer coffee when I'm there and we speak about music.

How often do you listen to the stuff in your collection?
Every day. There might be moments where I'm obsessed with one record, and I will put it on repeat for days in a row. But we all listen to this collection in my home. Even my son, who is three, has a very specific taste and asks for certain records: Ramones, Slits and Le Tigre are his current favourites. He used to be all about Spacemen 3.

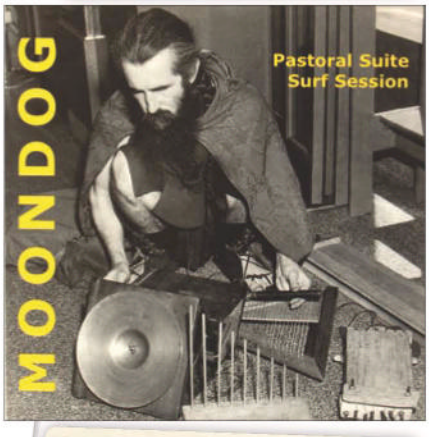
Is there a visual side to collecting for you? Have you ever bought a record for the sleeve alone, or for a picture disc?
Once as a present, but otherwise never. But the sleeve always intrigues me first, of course, then I listen. If I don't like the music, I won't buy it.

How will you eventually dispose of your collection?
They'll have to get stolen, I suppose. But I will pass them on to my kid. He'll know what to do.

What's your all-time favourite record, regardless of value or rarity?
CAN – *Soundtracks*. I can always put this album on. *Future Days* is up there also, and Eden Ahbez – *Eden's Island.* And I really love Ellen Fullman – *The Long String Instrument.* It calms the nerves…

Finger on Tongue *by Sunna Margrét is on No Salad Records.*

Laurie Anderson – *Mister Heartbreak*
(Warner Bros. 925 077-1, LP, UK, 1984)
Estimated market value: **£6**



Moondog – Pastoral Suite/Surf Session
(Moondog's Corner MOCO EP1, 7" EP, Germany, 2004) Estimated market value: **£10**

PJ Harvey – 50ft Queenie
(Island IS 538, 7", UK, 1993)
Estimated market value: **£12**

Yves Klein – *Conference A La Sorbonne 3 Juin 1959* (Not On Label, LP, Ltd Ed, France, 1959) Estimated market value: **£700**

Yoshimi – Two
(Ecstatic Peace! E#45, 7", US, 1994)
Estimated market value: **£5**

Yoshimi – Big Toast
(Ecstatic Peace! E#31, 7", US, 1993)
Estimated market value: **£5**

SJM CONCERTS BY ARRANGEMENT WITH WASSERMAN

GARY NUMAN

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VALUE ADDED FACTS

Ian Shirley, Editor Emeritus of the *Rare Record Price Guide*, answers your questions

STATESIDE SOUND AND VISION

I was fortunate enough to study in New York for a six-month period in late 1976 and early 1977. I was a fan of David Bowie and so bought *Low* as well as the single Sound And Vision, which came in a colour picture sleeve. I have your excellent *Rare Record Price Guide* and so know that a Mint UK original of *Low* is worth in the region of £100. But what are my US copies of *Low* and Sound And Vision worth?

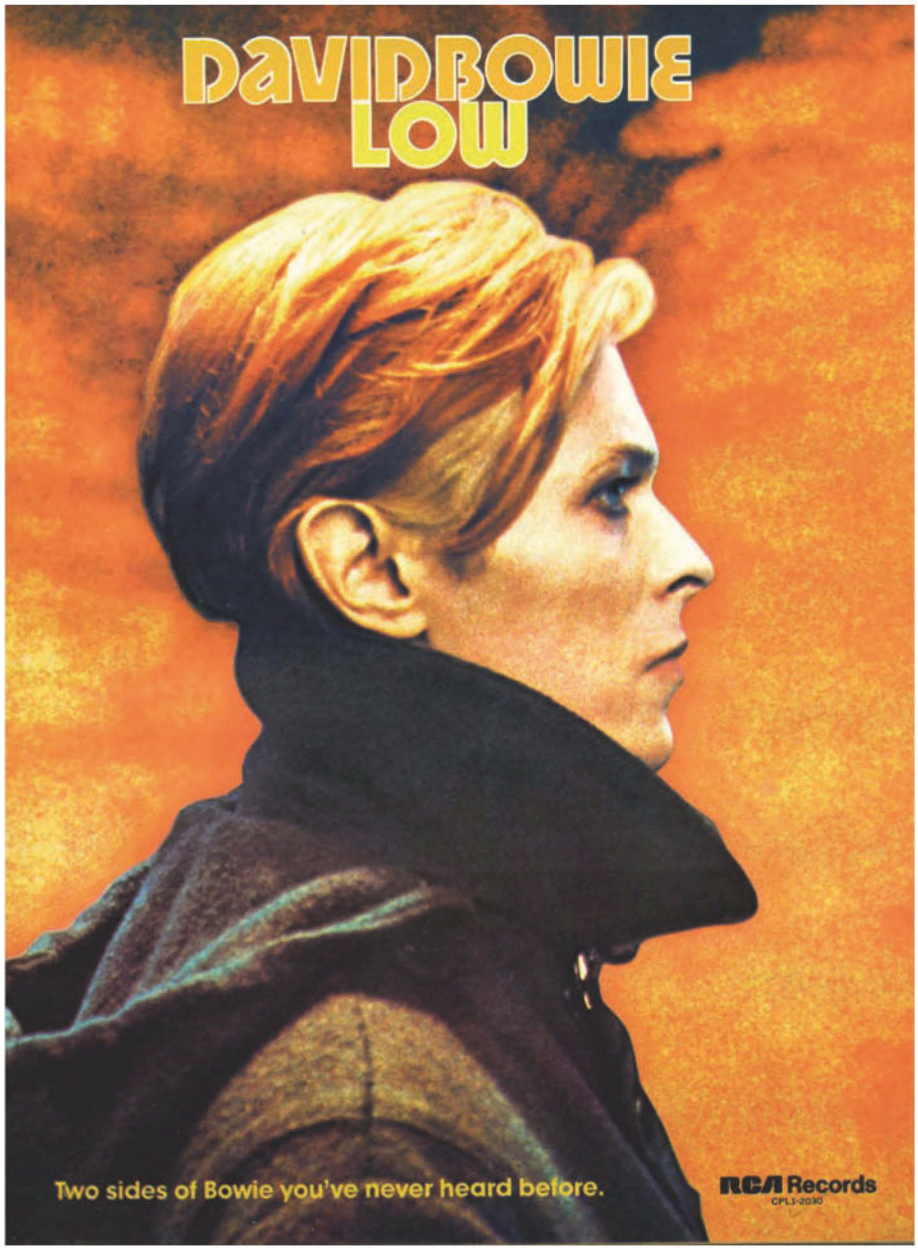
Barry Keene via email

Low, *released in January 1977, is regarded as one of David Bowie's greatest albums. Of course, back in late 1976, after it had been recorded and delivered to his record label, RCA, there was internal disquiet as to whether it might be a form of commercial suicide similar to Lou Reed's* Metal Machine Music *(RCA CPL 21101, US, 1975, £50). Helmed by producer Tony Visconti, with late input from Brian Eno, Bowie and his live band had recorded music that ranged from the funktronic Speed Of Life, via the off-kilter Breaking Glass to an entire second side of instrumentals. In the UK, RCA sent out a one-sided 7"* – From The New Album Low *(BOW 1 E, £2000) – containing excerpts from four tracks to warm up (or warn) critics to music that was a long way from Fame and Sorrow.*

Of course, Low *immediately yielded a hit single in Sound And Vision, which went Top 3 in the UK in February 1977. Critically well-received,* Low *showed that Bowie was once again leading the pack, this time towards a new European sound at a time when the waves of punk crashed against the established musical beaches.*

Sound And Vision was not released Stateside until April 1977. This was probably to allow RCA to lay down the promotional groundwork for Low *in January 1977. I actually took a look at original copies of* Billboard *and* Cash Box *to examine the American industry perception and promotion of* Low.

What's interesting is that the first mention of Bowie's new LP came in an early January feature about album prices. In keeping with similar releases by major artists early in the year – Animals *by Pink Floyd,* A Day At The Races *by Queen and* In Flight *by George Benson – RCA intended to retail Low at a new higher price of $7.98. This was the same price as RCA's classical Red Seal line and, as one executive told* Cash Box: *"Bowie fans are going to probably buy the album regardless of what price is asked. If the price was three dollars they'd buy it and if the price was $7.98 they'd probably purchase it."*



"RCA INTENDED TO RETAIL *LOW* AT A NEW HIGHER PRICE"

On release, Low *had positive reviews in both* Cash Box *and* Billboard. *Of course, these were industry magazines whose advertising relied upon the major labels so every album got a positive review. Indeed, RCA paid for full-page adverts in both publications with the apt strapline: "Two sides of Bowie you've never heard before".* Cash Box*'s reviewer stated: "David Bowie still seems to stay out in space on one entire side of his latest release which leans heavily towards electronic effects. Synthetic strings, Arp and mini-Moog play prominent roles on a number of tunes."* Billboard *took a similar tack, stating: "Bowie, the multi-instrumental master, emerges on this disk. The emphasis is on mental journeys into some brooding, mysterious lands. Bowie's singing is significantly downplayed here in favour of the overdubbed instruments including synthesisers and other keyboards."*

Sales of Low *were strong across the country. "Bowie's follow-up to his* ChangesOneBowie *greatest hit package has generated sales in all major markets," wrote* Cash Box, *listing* Low *as an album that had broken out to big sales across America, "most impressively the west region. Reports from Liquorice Pizza, Music Plus, Everybody's Tower (SF), Odyssey, City One Stop… confirm Bowie's west coast appeal."*

Low *was to reach No 11 in the Billboard charts, confounding the view that American listeners preferred the bombast of KISS, Aerosmith, or the FM fodder of Kansas, Santana, George Benson and Bread. Saying that, since* Low *is now hailed as a classic, a Mint copy of a US pressing (CPL 12030) – with the inner sleeve and fan club insert – is worth in the region of £50-60.*

As with the UK, the US Sound And Vision single (PB 10905) was backed with A New Career In A New Town and released in April 1977. Billboard *stated: "This rocking single arranges myriad guitar and synthesiser effects around a funky drumbeat, as well as featuring Bowie's vocalising in several textures and ranges."* Sound And Vision *only reached No 69 on the Billboard Hot 100 in April 1977 – four places higher than Bowie's last single, TVC15, from May 1976. The follow-up – Be My Wife/ Speed Of Life (PB 11017) – got nowhere near the Billboard Hot 100 when released in June*

1977. Thus, Bowie collectors like you, who own Mint copies of any of these records, can expect to get between £10 and £15.

Bowie was soon recording again – with Visconti and Eno – in the same musical vein. The first fruit Stateside was Heroes/V-2 Schneider (PB 11121, £30) in September. Though a big hit in the UK and other countries, it sold poorly in America. The album of the same name was mostly recorded – like the final tracks and mixing of Low *– at Hansa Tonstudios in West Berlin.*

In an amazing stroke of luck, the publishing company, Meisel & Co GmbH, which set up, owned and operated Hansa, had their 50th Anniversary in January 1977. This prompted a gushing multi-page feature in Billboard *which, as well as detailing bestselling Hansa artists Boney M, Ricky Shayne, Nino Rosso, Juliane Werding, Roland Kaiser, Fausto Papetti, Frank Farian, Toga and Giorgio (Moroder), contained fascinating details about the now-legendary studio.*

Though Meisel set up their first recording studio in 1969, this was in their office in Wittelsbacherstrasse and it was not until 1973 that they had a dedicated facility: Hansa. Thomas Meisel, who was behind this expansion, told Billboard: *"The Hansa studios were born out of an emergency. We were faced with the problem that there were too few studios in Berlin and we had constant problems in getting studio time and bookings for our productions. It was also our aim to make Berlin attractive to outstanding musicians from all over the world."*

Many people who love Low *and* Heroes *assume that Hansa was one studio. In fact, it was four. Studio 1 was located at Nestorstrasse 8-9. It had three recording rooms, up to 24-track recording facility as well as an arrangers' and producers' room, kitchen and a colour TV in the reception area. Studios 2, 3 and 4 were located at Kothenerstrasse 38. Studio 2 was large enough to record a full orchestra whereas Studio 3 – completed at the end of 1976 – boasted a 32-track recording facility. There was even a restaurant at Kothenerstrasse so hungry musicians did not have to go out looking for food. Hansa studio boss Gerd Lemnitz proudly stated about this site: "Here, everything is under one roof. That means we also have our own demo-studios in Hansa 4 and independent copy facilities. With our 24-track system – which we had first in Germany – we'll continue to lead the field. We plan to build Germany's first fully-automatic computerised mixing facilities."*

Though Bowie raised Hansa's profile internationally, the studio was already producing big-selling hit records by Hansa, other German artists and even the actor Telly Savalas, best-known for playing Kojak on TV. "The fact is that top people work at the studios and visit the studios," stated Lemnitz. "At first, many people thought our forward planning for the studios was unrealistic, but in reality we just cannot go ahead quickly enough. Already the studios are steering towards an annual turnover of 2 Million Deutsche Marks [around £500,000 in UK 1977 sterling and £3 million today]."

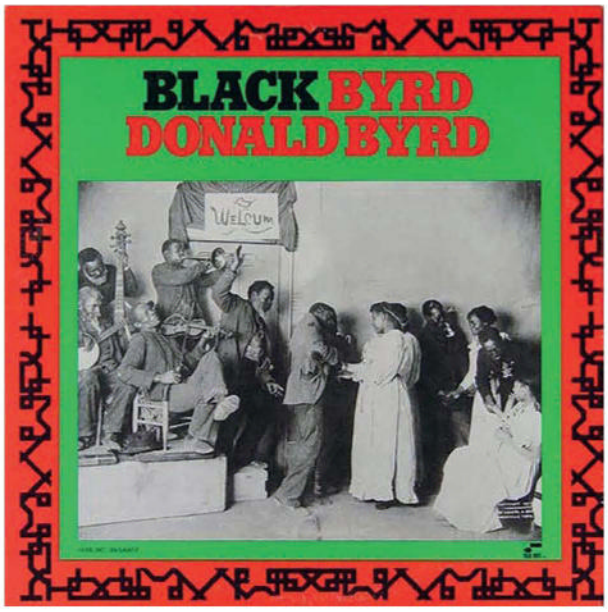
Finally, contrary to popular belief, the studio building was near the Berlin Wall rather than directly on it. Spookily, the other most influential act of 1977 – the Sex Pistols – sang about going over it in their fourth single, Holidays In The Sun, released in October 1977.

BYRD IN THE BOOK

I am writing to correct an error in your excellent *Rare Record Price Guide*. You list the Donald Byrd LP *Black Byrd* as being released in 1975. The album was, in fact, released in 1973. If it is any consolation you got the release date for *Places And Spaces* from 1975 correct. Maybe this is the reason for the confusion.

Larry Nevin via email

Thanks so much for your communication on this matter. Sadly, I regret to inform you that the RRPG *is right and you are wrong. Yes, it is true that* Black Byrd *(Blue Note BNLA 047 F, US) was originally released in 1973 but that was in America. It was not officially pressed in the UK until late 1975 and was reviewed in publications early in 1976. Here is why.*



Born in Detroit in 1932, Donald Byrd established himself as a jazz trumpet player and began recording as a sideman and leader. His solo debut was Byrd's Word *(Savoy MG 12032, US, 1956, £500) which was released in the UK in a different picture sleeve (London LTZ 15039, £200).*

Byrd not only wrote music but studied arrangement and even spent time in Europe in the mid-60s arranging for orchestras in Oslo, Madrid, Milan, Copenhagen and Berlin.

Though he still recorded under his own name, Byrd returned to education, earning a doctorate. By the late 60s he was teaching at Howard University in Washington but still releasing questing albums on Blue Note, such as Electric Byrd *(BST 84349, UK/US, 1970, £100) and* Ethiopian Knights *(BST 84380, US, 1972, £100). It was at this point that the Mizell Brothers came into his orbit. Larry and Alphonso "Fonce" were students at Howard University, Larry studying engineering and Fonce studying music. Fonce had by this time already written and co-produced a number of Jackson 5 hits as part of their "The Corporation" team.*

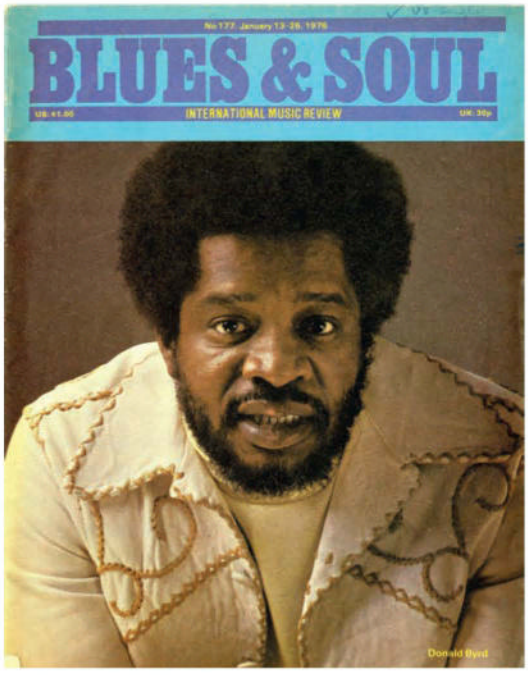
The Mizell brothers urged Byrd to get into James Brown. "I'd never even heard James Brown until this point," Byrd told Blues & Soul *in January 1976, "But when I did I went crazy because this guy symbolised my roots. My father, you see, was a Methodist minister but in learning and studying jazz, it took me away from that raw natural sound. But James Brown was roots and it got me to thinking if I could somehow integrate my jazz with that raw rock sound of the James Browns of the world. At this point all the jazz musicians were shying away from rock because they felt as though they would be selling out if they became involved at all. But the rock groups were getting deeper and deeper into jazz and so I knew it could work if done properly. Miles Davis and Herbie Hancock had flirted with the idea of merging their jazz with rock but they hadn't made that total commitment. And that was how the* Black Byrd *album came about."*

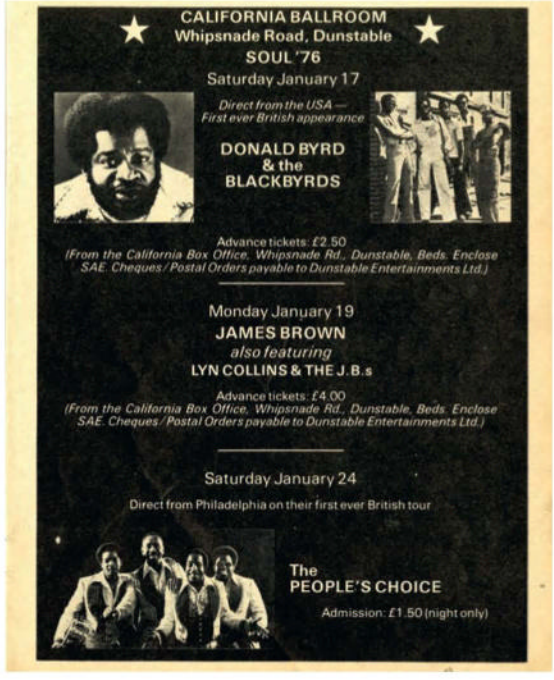
Byrd convinced Blue Note to put him into the studio with the Mizell Brothers as writers, arrangers and producers. Recorded at the Sound Factory in Hollywood on 3 and 4 April and 24 November 1972, the result was Black Byrd*, an album of sublime, deeply beautiful and highly commercial fusion of jazz and soul. When it was released in 1973, however, American sales were nothing to write home about. "At first, people threw it away – literally I mean, too!" laughed Byrd. "Radio stations refused to even listen to it but the company felt so strongly about it that they persevered with it and even sent out second and third copies to the radio stations and DJs. And it suddenly caught on and became the rage. And jazz started changing and other musicians started doing the same thing and the whole thing opened up."*

Black Byrd *was the first million-selling Blue Note album. Such was the LP's success that the title track was released as a 7", paired with Slop Jar Blues (BNXW 212 W, US, £10), reaching the Top 20 of the Billboard R&B chart and No 88 on the Hot 100. Byrd was soon in the studio again with the Mizell Brothers on equally successful follow-ups* Street Lady *(BNLA 140 F, US, 1973, £40) and* Stepping Into Tomorrow *(BNLA 368 G, US, 1975, £40).*

Black Byrd *was not released in the UK in 1973 and could only be bought as an expensive import. In January 1976, however, Byrd was coming to the UK to play live with the group he had nurtured, The Blackbyrds, in support of his new LP – one of his best ever –* Places And Spaces*, which was issued in the UK (UAG 20001, 1975, £50). The band played five dates at venues including the Hammersmith Odeon, Barbarella's in Birmingham and the California Ballroom in Dunstable.*

Thus, to coincide with the tour, Black Byrd *got its first issue in the UK at the end of 1975.* Blues & Soul *reviewed the LP, declaring: "The sheer funk power of cuts such as Black Byrd and Flight Time still stands up today and since this is the album's first time around officially in this country and the man is currently on tour over here, I would predict good sales." Of course, most of the Byrd sales at this time went to* Places And Spaces *which got to No 2 in the Blues & Soul jazz LP chart. But* Black Byrd *did sell. And, since the Byrd/Mizell sound has accrued fans across generations and is still being discovered by younger listeners today, a Mint original is worth £50.*





Send your Value Added Facts questions to ian.shirley@metropolis.co.uk or by post to the new *RC* address. www.rarerecordpriceguide.com

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Mojo ★★★★

'This great American adventure comes across like an *On the Road* for the age of face tattoos and fentanyl addictions. An evocative ode to America's dispossessed, rooted in the present but also steeped in its past.'

The Times ★★★★

ON TOUR IN MAY

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Diggin' For GOLD

Our regular look at the more arcane corners of record collecting. Includes Vintage Venue and Label Of Love

IN THE FAMILY WAY

THE FOUR KING COUSINS

Introducing... *(Capitol ST 2990, LP, US, 1968)* **£40**

The US entertainment scene has always had a rich tradition of family acts. And around the time the Jacksons, Osmonds and Cowsills came along, there were also The Four King Cousins, whose 1968 debut album is an appealing synthesis of easy listening and sunshine pop.

Tina Cole, Cathy Cole, Carolyn Thomas and Candy Wilson were indeed cousins and the latest generation of a musical dynasty going back to the Mormon Driggs family of entertainers. William King Driggs had five daughters who began performing in the 1930s as The King Sisters, working with big band legend Artie Shaw and scoring a hit with Glenn Miller's In The Mood. They appeared in several Hollywood movies in the 40s, and were regulars on radio in the years that followed. They were arguably the first female vocal group to sing in four-part harmony.

In 1965, they hosted their own ABC TV series, *The King Family Show.* And the following year their daughters joined the cast of NBC's *Kraft Summer Music Hall*, calling themselves The Five King Cousins. The show was hosted by actor/singer John Davidson and included a young Richard Pryor in its line-up. A nationwide tour followed, though the departure of one of the girls reduced them to four.

They made countless TV appearances on some of American TV's A-list shows: Don Knotts, Pat Boone, Donald O'Connor, Barbara McNair, Merv Griffin and many others. They were seen frequently on Johnny Carson's *Tonight Show,* often joining him in comedy sketches.

Alongside their career as Cousins, they appeared regularly with their mothers. And Tina Cole began to pursue acting roles in shows such as *Hawaiian Eye* and *My Three Sons*.

Their first King Cousins vinyl credit came in 1968 courtesy of Capitol Records. *Introducing... The Four King Cousins* contained 11 songs, lending their trademark four-part harmonies to familiar contemporary hits. Several members of the famous "Wrecking Crew" of sessioneers were in attendance, with Joe Osborn's bass particularly audible. Keeping things in the family, the album was produced, arranged and conducted by Lex de Azevedo, who became well known as a film composer and musician, and who happened to be yet another cousin.

The gushing sleeve-notes praise the album's "vocal freshness, unique vitality and a spectacularly complete kind of music-making for our times' every musical generation." The tracklist pays tribute to several of the decade's major music figures. Bacharach and David are represented by Walk On By and This Girl's In Love With You; Lennon and McCartney are here, too, courtesy of Good Day Sunshine and Here, There And Everywhere; and the girls pay tribute to The Beach Boys with God Only Knows. Boyce & Hart's I Wanna Be Free had been on The Monkees' first album, and there are two fine songs from the partnership of Roger Nichols and Paul Williams (Love So Fine, I Fell).

It's a satisfying blend of ballad and upbeat, with lots of brass and strings. In a recent interview, Tina summed up the overall feel of the group's sound as simply "the happiest music".

The girls played the Hollywood Bowl, Dallas, New Orleans and Disneyland, as well as engagements in Canada, France and Japan. But their follow-up album was to be almost 10 years off. *The Way We Were* (Playboy Records PB 2003, 1977), issued only in Japan, was another mix of pop hits, including Love Will Keep Us Together, Solitaire and Killing Me Softly With His Song, alongside the title track and a treatment of that Glenn Miller classic In The Mood, a nod to the legacy of their mothers.

At the dawning of the 80s, the cousins semi-retired to raise families, but in 2013 came a third album, *More Today Than Yesterday: Classic Songs Of The 60s And 70s,* not new recordings but tracks cut decades earlier for various King Family TV specials. Also in 2013 came their first live performance in 30 years, at the Catalina Jazz Club in Los Angeles.

In 2006, Cherry Red/El released *Introducing...* on CD. Declaring it to be "one of the most elusive, sunshine pop/harmony vocal albums of the late 60s", the label placed it "between the romantic classicism of The Association and Harpers Bizarre and the early 70s pop MOR of The Carpenters". Chicago online store Dusty Groove described the album as "a sublime blend of vocals and lightly snapping rhythms that's totally outta sight!" Definitely worth your attention.

David Pearson

The most recent reissue of* Introducing... *is Capitol Records UICY 79468, CD, Japan, 2021.

Vintage Venue

A regular look at unsung haunts near you

No 52: The Arches, Glasgow

Hidden away beneath the imposing structure that is Glasgow's Victorian-built Central Station is a network of dark tunnels, situated in the brick arches of the viaduct leading into the railway station.

In 1990 the area was used as a venue for a European City Of Culture event. One Andy Arnold then sought to develop the space as a theatre, and in order to fund this he staged nightclub events, something which would be a regular feature on the Glasgow club scene for more than 20 years. Some club nights were promoted by outside companies, others were in-house productions.

The entrance was in Midland Street below the railway lines, a dark gloomy spot. Once in, you found some 84,000 square feet of space across two floors.

Slam ran every Friday between 1992 and 1998, hosted by local techno producers of the same name, but with regular guests such as Underworld and Daft Punk. Slam then created Pressure, a monthly event where house and techno were played across two rooms.

The venue was a nurturing ground for emerging talent, playwright-performers, artists and musicians. But it also played host to gigs by some major artists, and among those to have played there are KT Tunstall, Fatboy Slim, The Ting Tings, Martha Reeves and The Vandellas, Calvin Harris, Ronnie Spector and The Ronettes, Vashti Bunyan and Belle & Sebastian. A very varied mix.

The place could seat 300 or so, much more for standing-only concerts. In March 2012, US singer-songwriter, Gretchen Peters, played a set with her band, promoting her then-new album *Hello Cruel World*. She was accompanied by Americana artist, Lynne Hanson, whose soulful voice has been likened to that of Mary Chapin Carpenter. But the enthusiastic crowd had packed into the small auditorium to hear Gretchen, and they gave her a great reception. She played new songs but also some of her best-known compositions including The Aviator's Song, The Secret Of Life, On A Bus To St Cloud and When You Are Old. The sound quality in the Arches was pretty good, though in quiet moments you could hear the low rumbling of trains passing overhead.

The Arches closed in 2015 after its licensing hours were curtailed, and the place went into administration. In February 2018 it reopened as a food market.

David Pearson

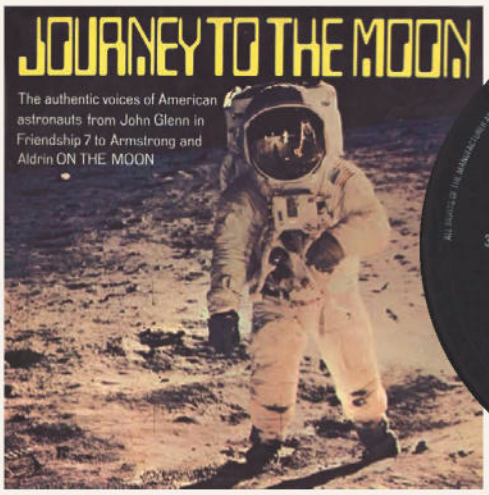
If you know of an unsung music venue or defunct record shop, send 300-400 words, with a venue pic or scanned memorabilia, to rc.content@metropolis.co.uk

MOON UNIT

[NO CREDITED ARTIST]

Journey To The Moon

(Pickwick International MOON 1, LP, UK, 1969) **£4**



The catalogue number says it all really. In an era when even home video recorders were the stuff of speculative science fiction for most people, this album enabled the public to hear and retain an unforgettable part of contemporary history. And truly, this is history. Side One contains excerpts of recordings from the Mercury and Gemini missions, including John Glenn. Side Two features recordings from the Apollo 11 Moon landing mission in July 1969.

The rear sleeve has a delightful mass of detail, including biographies of the Apollo 11 team: Michael Collins, Neil A Armstrong and Edwin E Aldrin. There is also a "space talk jargon" glossary, information about the moon and Apollo along with notes by C Bruce Sibley. What is "yaw", for example? The glossary tells us that yaw is the movement of a spacecraft akin to a compass needle spinning.

As the album progresses from its initial mix of music, spacey noises and early-60s presidential announcements, Ed Moreno's sonorous narration declares that we are experiencing a chapter in mankind's book of destiny. Admittedly, the sound excerpts are sometimes hard to follow, which is acknowledged in the album's introduction. Yet, as we hear the likes of John Glenn on Friendship 7 conversing with Mission Control, the occasionally blurry sound quality somehow heightens the intense drama. Elsewhere, the description of some missions' problems is a sombre reminder of the immense risks involved.

Side Two's recordings are similarly awe-inspiring. The announcement from Mission Control as the Apollo 11 Moon mission launches captures this exhilaration in simple terms – "We have a lift off." The narration carefully sets the scene, describing how the craft eventually enters the moon's gravitational pull. The drama is palpable as the mission progresses, yet the astronauts' composed, precise tones indicate their bravery and vast technical skills. And then we hear the statement from the lunar module: "The Eagle has landed."

The landing crew – Armstrong and Aldrin, with Collins remaining on his own in orbit – then prepare to walk on the lunar surface as the world listens and waits. As Armstrong climbs down the ladder, he is guided by Aldrin, who will shortly join him. "How am I doing?" asks Armstrong at one point. "You're doing fine," comes the reply. The exchange is deeply moving, given the astronauts were approximately 250,000 miles from Earth at the time.

Armstrong's renowned "small step/giant leap" statement is included here. Almost as gripping are the intricate descriptions of walking on the moon. As Aldrin joins Armstrong on the surface, there is another overwhelming sense of history being created. Later we hear the landing crew conversing with President Richard Nixon. They sound calm, measured but justifiably proud. There is also an affecting moment when the narration tells us that Aldrin and Armstrong contacted Collins to describe their experiences.

The Apollo 11 mission safely returned to Earth, landing on 24 July 1969. This recording gives us much to think about, particularly as there are now plans finally to return to the moon more than 50 years after the last crew landed. But the historic stature of the Apollo 11 mission remains, as this fascinating album reminds us.

Steve Burniston

SAX APPEAL

STEVE DOUGLAS

King Cobra

(Fantasy F 9632, LP, US, 1984) **£6**

Saxophonist Steve Douglas (real name Steven Douglas Kreisman) can be heard on several early Duane Eddy records, including his first two LPs. He's particularly audible on Peter Gunn, which opened 1959's *Especially For You* and was a No 6 hit in the UK. (The other side – "Yep" – also appeared on the album, with Douglas again strongly featured, and that, too, made the charts.)

But the rigours of touring got to Douglas (as they did to Buddy Holly, with fatal consequences), and he quit The Rebels (Eddy's backing band) in 1959. He didn't quit the business, though, and became very much in-demand as a session player, appearing on The Beach Boys' *Pet Sounds* (1966) and Bob Dylan's *Live At Budokan* (1979) – evidently touring conditions had improved over 20 years. He would also put out several releases under his own name, on a variety of labels.

He produced and arranged his 1984 album, *King Cobra* (his second for Fantasy), writing or co-writing five of the nine tracks. And he played a wide variety of instruments across it – alto and tenor saxes, bass and soprano recorders, flute, piano, organ, synthesiser and percussion. Plus background vocals on one track. And there's plenty of variety in the raunchy, romantic jazz melodies, too.

Douglas's old boss, Duane Eddy, guests on Douglas' composition, Sashay, which wouldn't have been out of place on an Eddy album, though instead of a guitar-and-sax-break it's more an ongoing dialogue between the two. A very effective track. Another guitar star, Ry Cooder, duets with Douglas on The Everly Brothers' Let It Be Me (guitar and saxophone only). In a similar romantic vein is Going Home (actually part of the second movement of Dvorak's New World Symphony, famously used in a commercial for Hovis bread that was voted the UK's all-time favourite TV ad in 2006).

The recorders on the title track conjure a hypnotic, Eastern feel, and there are jazzy improvisations on Jump Up and Wrapped Around Your Finger (tenor sax and flute respectively). The former features the only vocals on the album – scat singing by Barbara Mauritz, backed by Douglas and Jeanette Sartain.

The album is bookended by an original piece of mood music, Mystic Journey, and a punchy version of the standard Harlem Nocturne, Douglas taking the lead on alto sax. If you're a Cooder or Eddy completist you'll obviously need this – but it's far more than just a completist's record. Anybody who likes instrumentals – especially sax-led ones – will find this well worth investigating.

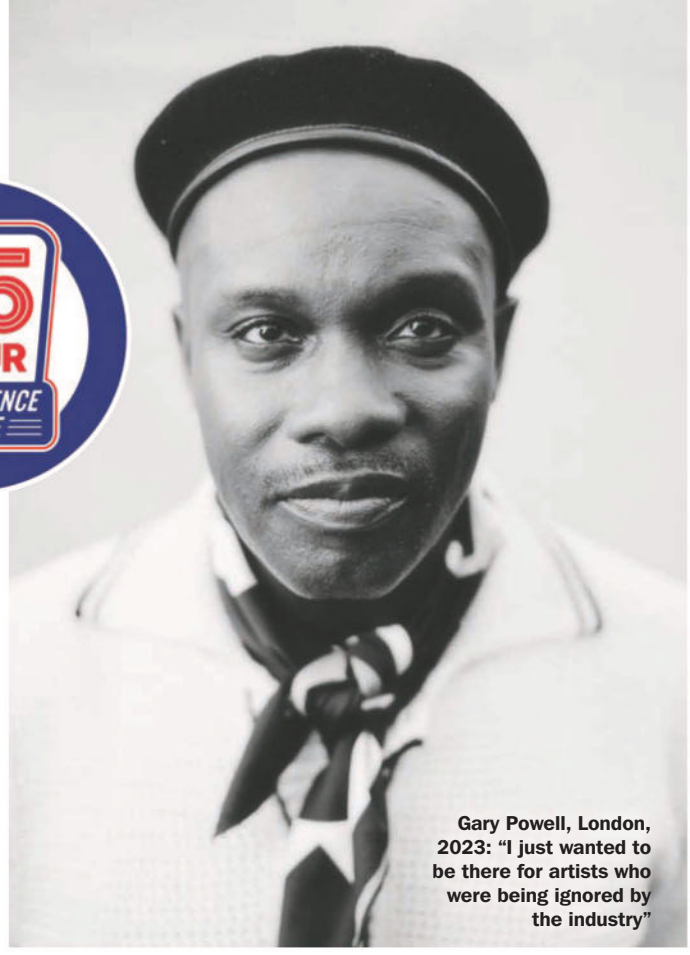
King Cobra was issued only in the USA and Mexico, and only on vinyl and cassette. It's a fine album, well worth a CD reissue. Steve Douglas died suddenly of heart failure in 1993, aged 54 – but he left behind plenty of music that sounds great to this day.

Simon Euan-Smith

LABEL OF LOVE

25 HOUR CONVENIENCE STORE RECORDS

Q&A **Label boss:** Gary Powell (The Libertines)
Interview: Charles Donovan



Gary Powell, London, 2023: "I just wanted to be there for artists who were being ignored by the industry"

Where are you based, what do you do, and why?
The label is based in my basement at home in Stoke Newington! I have a studio that I do all my writing and production in and, with the assistance of my business partner Eric Longley, run the record label from there. It's pretty close to my kitchen and I have fairly large drinks cabinet in there as well so all requirements are taken care of…

Why the name?
The label is not about me being a Libertine and supporting music of an "ilk"; it's about the fact that throughout my life I have loved music from all genres and I wanted not only to support it but also show my love for all music. I'm also DJing, composing scores and doing charitable work, all of which has to fit into a very short space of time – hence 25 hours, 'cause 24 just ain't enough…

When did you launch the label and how have things changed since?
I started the label in 2010 and had huge dreams of shaking up the industry and its simplistic approach of deciding what the captive audience wants to listen to. I have since found that that's almost like swimming up-stream so you have to do what you can within your means. There are very few people within the industry willing to take a chance on something new without the knowledge of a definite pay-off in the not-too-distant future. You have to play the game if you want to survive – the industry gives you pieces of a jigsaw puzzle of their design for you to fill in, and your own pieces just are not allowed.

What were your influences?
I love everything. It's a lazy statement, I know, or it can come across as one, but I firmly believe that in every genre of music in the world, there is at least one piece of music that even the most single-minded listener will be able to say, hey, I dig that.

Who are your competitors?
Couldn't tell you. I never got into setting up a label to compete, I just wanted to be there for those new artists who were being ignored by the industry, to help develop them, musically and otherwise, so that they could be the captains of their own destiny while having a safe space to call home.

Any advice for someone who wants to start their own label?
Remember why you got into music in the first place, stick to your guns and remember: EVERY DAY IS A SCHOOL DAY!

What's been your highest high?
That hasn't happened yet. I have high expectations and I'm a dreamer.

… And your lowest low?
I still wanna do this but there have been lows when the label hasn't been able to satisfy the whims of the artists – and that is always hard to deal with but I always want to do right by the guys and dolls that come through the door. The day that I start thinking negatively about this, in terms of lowest ebb, is the day that I will pack it in. I'm way too busy to be negative.

What album, from any period, do you wish you could have released – and why?
I love James Blake because he not only sounds like no one else, but folks sound like him now. PJ Harvey for the same reasons, Tyler, The Creator, Fontaines DC, Yebba, (I just love the track The Distance), Keifer, J Dilla, Thundercat, and Mr Jukes and Lianne La Havas (plus a Miles Davis live recording thrown in for good measure).

Who would be your ideal signing?
Someone like Leon Bridges, great vocal, great look, unabashedly himself. I'm also a big fan of Sade, whom I'd attempt to produce as well as release; she would then see me as amazing and want to marry me.

How do you find new acts?
I use every possible means. I was introduced to the Dead Freights – instead of waiting to see them at a show I turned up with Eric to their rehearsal. We chatted and then they played for us. To see a new band in an environment where they are playing a show in front of all their friends and fans can create a false economy in your head, because all those folks are there because they love them… But surely at that stage the only people that need to love and believe in them are the guys signing them, right? I love that leap of faith based on ability and personality – plus no one wants to work with dickheads. I was thrown into working with Bear Park in the studio first and foremost and they were just great, young guys willing to learn. Since then I think they have grown as adults and as musicians and I am really proud of the fact that the label has assisted in their journey. (Plus their upcoming album will be killer!)

Where should an unfamiliar listener start with your label?
Start with Dead Freights, and see where it takes you….

And what can long-time fans look forward to?
Music they love, music they hate, and everything in between, but first and foremost music.

Instagram: convenience_27

25 HOUR CONVENIENCE STORE HIGHLIGHTS

2011	**BLACK EINSTEIN**	**Whatever Happened To Major Tom** (*7-track digital EP*)
2011	**IC1s**	**Levitate** (*digital single*)
2014	**KERRI WATT**	**Who's Lovin' Me Now?** (*2-track promo CD single, cardboard sleeve*)
2014	**THE JACQUES**	**Pretty DJ** (*4-track, 10" 45rpm maxi-single, foldout poster with handwritten lyrics*)
2015	**WHITECLIFF**	**Young Lovers EP** (*3-track promo CD EP, cardboard sleeve*)
2017	**FALSE HEADS**	**Gutterpress** (*CD, 7-track EP, printed card sleeve with band member signatures, also available as ltd ed 12"*)
2017	**BRIGHT YOUNG PEOPLE**	**So Confess** (*1-track promo CD single, PVC slip sleeve*)
2022	**DEAD FREIGHTS**	**Who Said Scared?** (*digital single, DL, streaming*)
2022	**DEAD FREIGHTS**	**Hey Hatred** (*digital single, DL, streaming*)
2024	**DEAD FREIGHTS**	**The Fury Tape EP** (*3-track digital single, DL, streaming*)
2024	**BEAR PARK**	**Keep On Smiling** (*digital single, DL, streaming*)

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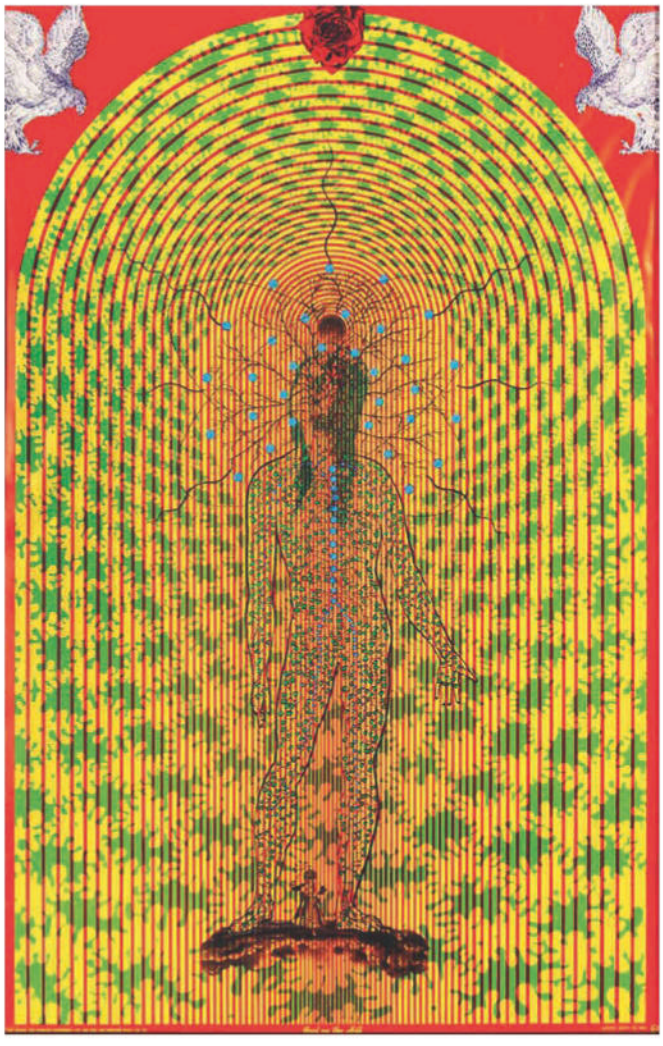
MOST Wanted

Even blood, bombers and happy slappers can't prevent Paul Rigby offering his quality collectables, this month

Now includes Whole Love Of Lots

JIMMY CAUTY Stamp £295
From The KLF man, this 2006 signed, numbered, limited edition features Bugs Bunny as a suicide bomber as part of the Red, White and Blue Patriot Series. It's desirable because the stamps were withdrawn after complaints by The Royal Mail. **Supplied by 991**

WILFRID SATTY Poster £280
First-print poster designed by Satty and entitled *Fool On The Hill*. Published by San Francisco Happenings in 1967. **Supplied by Omega Auctions**



AC/DC *If You Want Blood You've Got It* (Atlantic ATL 50 532) £5,995
Early pressing, Dutch 10-track LP pressed on splatter vinyl.
Supplied by 991

SLAPP HAPPY *Sort Of* (Polydor 2310204) £1,250
A krautrock release from the UK in 1972. Includes a UK-pressed record sitting inside a German laminated sleeve. **Supplied by Industrial Silence**

IRON MAIDEN/MICHAEL SCHENKER GROUP
Special DJ Copy (Chrysalis PRP 8185) £695
From 1981 and limited to 275 copies, a Japanese eight-track promo-only LP featuring material from the first MSG album and two songs from the first two Maiden albums. Both groups toured in Japan during the same year.
Supplied by 991

MILES DAVIS Painting $28,160
An untitled, stretched canvas oil painting from the 80s, signed lower left.
Supplied by Bonhams

SINDELFINGEN *Odgipig* (Deroy DER S 035) £3,450
A UK pressing from 1973, this psych/prog outing also blends a smattering of folk-rock. Limited to 99 copies, it includes a two-sided insert.
Supplied by Industrial Silence

JOHN MARTYN/ BRONCO Poster £340
Entitled *Lady Day,* from an unknown artist. Advertising a concert with John Martyn and Bronco as part of the *Island Tour* at the University of Surrey's Great Hall on 4 February 1972.
Supplied by Omega Auctions

HAPSHASH & THE COLOURED COAT Poster $3,072
Original first printing concert poster from 1968 for the Middle Earth Club advertising various concerts scheduled between March and April of that year.
Supplied by Bonhams

JOSEPH MCHUGH Poster £700
A first printing example of the 1967, West Coast psychedelic poster design by McHugh called *Cheshire Cat/We're All Mad*.
Supplied by Omega Auctions

THE BEATLES Film Cel $6,400
Pair of hand-painted animation cels from the film *Yellow Submarine*. Specifically, from the Lucy In The Sky With Diamonds sequence. **Supplied by Bonhams**

BYZANTIUM *Live & Studio* (No label LYN 2814/5) **£750**
Private pressing of 99 copies from the UK. This prog outing was released in 1974. **Supplied by Industrial Silence**

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WHOLE LOVE OF LOTS

This month's big scorers online

DAVID BOWIE Uncensored Art £5,900
Uncensored sleeve proof for the original *Diamond Dogs* LP, released in 1974, with genitalia intact. (eBay item number: 145512559310) **Supplied by eBay**

PRINCE Be My Fortune Teller (PRG no cat no) £3,658
Prince began his music career as part of funk band, 94 East. This withdrawn 7" single from the band features Be My Fortune Teller/I Just Wanna Be. (eBay item number: 266682563596) **Supplied by eBay**

SANGRE MEXICANA Good Cause (Latin Soul LTS 114) £2,834
A Tex-Mex, psych-rock outing from 1970 on 7" with Need A Mama on the flip. (eBay item number: 276320918460) **Supplied by eBay**

BEE GEES Bee Gees (Leaden LX 10) £2,561
Australian-only, mono 4-track 7" from 1964 with picture cover. (eBay item number: 305333448375) **Supplied by eBay**

HARPTONES The Sensational... (Bruce B EP 201) $8,756
A 4-track doo wop 7" EP, released in the US during 1955. **Supplied by Popsike**

SKIP JAMES Be Ready When He Comes (Paramount 13108) £2,928
From 1931, this 78 features Jesus Is A Mighty Good Leader on the flip. **Supplied by Popsike**

SINÉAD O'CONNOR *Throw Down Your Arms* (That's Why There's Chocolate And Vanilla THCVLP 001) **$593**
A roots/reggae outing spread over two 12" LPs, released in the US during 2005. **Supplied by Discogs**

TAYLOR SWIFT *Lover* (Live From Paris) (Republic B0036417 01) $522
Valentine's Day limited edition, 8" vinyl featuring eight tracks sold via Swift websites only. **Supplied by Discogs**

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FROM THE MAKERS OF UNCUT

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Not Forgotten

Steve Harley: brilliantly crafted songs

Steve Harley

1951-2024

By Paul Bowler

As frontman for Cockney Rebel, the singer-songwriter crafted one of the glam rock era's greatest singles in Make Me Smile (Come Up and See Me). Born in south-east London, he began his career as a trainee accountant with the *Daily Express* before spending several years as a journalist on local newspapers. Quitting in 1971, he briefly plied his trade as a musician on London's folk-rock circuit before forming Cockney Rebel the following year. Signed to EMI, their debut album, *The Human Menagerie* (1973), sold poorly, prompting Harley to write the catchy Judy Teen as a corrective. The single reached No 5 in the UK. Second album *The Psychomodo* (1974) yielded another hit in Mr Soft. Tensions within the band prompted a line-up change for third LP *The Best Years Of Our Lives* (1975), an artistic high watermark full of brilliantly crafted songs, not least its lead single Make Me Smile (Come Up and See Me) which combined Harley's scornful lyrics – aimed at his ex-bandmates – with irresistible melodies, propelling it to the top of the charts. Never regaining those commercial heights, Cockney Rebel released two more albums before Harley went solo, releasing the LPs *Hobo With A Grin* (1978) and *The Candidate* (1979). Both sold poorly, prompting a number of years largely spent away from the music scene though he returned to the charts briefly in 1986, his duet with Sarah Brightman on the title song of Andrew Lloyd Webber's *The Phantom Of The Opera* reaching the Top 10.

Assembling a new line-up of Cockney Rebel in 1989, he continued to tour and release albums into the 2020s.

Karl Wallinger, died 10 March, age 66. The singer-songwriter and multi-instrumentalist was a member of The Waterboys before fronting World Party. Born in Wales, he played in several bands as keyboardist before spending a brief period as the musical director of *The Rocky Horror Picture Show*. In 1983 he joined The Waterboys as a multi-instrumentalist, playing on the folk-rock group's second and third albums, *A Pagan Place* (1984) and *This Is The Sea* (1985), the latter featured their biggest hit, The Whole Of The Moon. Leaving the group to concentrate on writing his own material he formed World Party in 1986, also working on Sinéad O'Connor's 1987 debut album, *The Lion And The Cobra*. World Party's debut album, *Private Revolution*, was released in 1987 and contained the hit single Ship Of Fools, which reached No 27 in the US charts. Wallinger's output as World Party over the coming years established him as a highly gifted songwriter of brilliantly crafted, 60s-influenced pop-rock through singles such as Put The Message In The Box, Way Down Now, and Is It Like Today? For third album *Bang!* (1993), which reached No 2 in the UK charts, World Party became a three-person group with Wallinger joined by guitarist Dave Catlin-Birch, and drummer Chris Sharrock (drums). Fourth effort, *Egyptology* (1997), was less successful but contained the song She's The One, which became a chart-topping single in the UK when covered by Robbie Williams in 1999. A brain aneurysm in February 2001 led to a five-year recovery period, before Wallinger returned to touring in 2006.

Photo: (Steve Harley) Ans van Heck

Eric Carmen, died March, age 74. The US singer-songwriter (second from right, above) was frontman for power pop group Raspberries, later achieving solo success with hits such as All By Myself. Formed in the early 70s, Raspberries positioned themselves in opposition to prog rock's grandiosity with a sound built on British Invasion bands such as The Beatles, The Who, and Small Faces. Carmen added a McCartney-esque rock'n'roll holler and wrote or co-wrote most of the group's hits such as Go All The Way (which reached US No 5 but whose UK success was curtailed by a BBC ban on account of its suggestive lyrics) as well as I Wanna Be With You, Let's Pretend, Tonight and Overnight Sensation (Hit Record). Scorned by some critics for being too wimpy and clean-cut, the group would have an enduring impact, cited as an influence by KISS, Cheap Trick and Bruce Springsteen. Going solo in 1975, Carmen smoothed out the rougher edges of his voice to become a successful pop balladeer. Released that year, his debut single All By Myself, which borrowed its melody from Sergei Rachmaninov's Piano Concerto No 2, reached No 2 in the US and 12 in the UK while 1976's Never Gonna Fall in Love Again reached US No 11. His successful run of singles continued into the 80s. Taken from the *Dirty Dancing* soundtrack, Hungry Eyes reached Top 5 in the US, as did 1988's Make Me Lose Control.

Randy Sparks, died 11 February, age 90. The US singer-songwriter was the founder of folk group the New Christy Minstrels. Formed in 1961, the band became renowned for their vocal harmonies, scoring US hits with Green, Green, Today, Saturday Night and Denver. Their debut album, *Presenting The New Christy Minstrels*, won a Grammy Award for best performance by a chorus and stayed on the *Billboard* chart for two years while they were regulars on US TV. Beyond The New Christy Minstrels, Sparks helped boost the careers of emerging performers through his "farm group" called the Back Porch Majority including Steve Martin, John Denver, Kenny Rogers and Gene Clark of The Byrds.

Bobby Tench, died 19 February, age 79. The guitarist and vocalist played with the likes of Jeff Beck, Peter Green, Ginger Baker, and Van Morrison, his significant output belying his relative obscurity. He began his career as part of The Gass, a group who fused blues and prog rock with Latin rhythms and whose debut album, *Juju* (1970), featured Peter Green on guitar. Employed by The Jeff Beck Group as a singer he contributed to the album, *Rough And Ready* (1971), and the following year's self-titled follow-up. The ensuing years saw him contribute to LPs such as Ginger Baker's *Stratovarious*, blues legend Freddie King's *Burglar* and *Larger Than Life*, Van Morrison's *Wavelength*, Eric Burdon's *Darkness, Darkness* and Humble Pie's *On To Victory* while he was also part of 70s bands Hummingbird and The Streetwalkers.

Brit Turner, died 3 March, age 57. The US musician (above) was the founding drummer for country rock band Blackberry Smoke. Formed in Atlanta in 2000, they released their debut album, *Bad Luck Ain't No Crime*, in 2003. Their fourth studio album, *Holding All the Roses*, topped the US country albums chart in 2015, a feat repeated by the following year's *Like An Arrow*. They released eight albums in total.

Steve Lawrence, died 7 March, age 88. The American singer was best-known as one half of pop vocal duo Steve And Eydie. First meeting fellow singer Eydie Gormé as a teenager, the pair began working together on the *Tonight Starring Steve Allen* TV show in 1954. Married from 1957 until Gormé's death in 2013, the pair were hugely popular touring artists in the 60s and 70s and regulars on US talk shows. As a solo artist known for his smooth, easy listening croon, he also scored hits of his own, topping the US chart in 1963 with the pop ballad Go Away Little Girl.

David Libert, died 20 February, age 81. The US musician was a founder member of 60s pop group The Happenings, later becoming a prominent artist manager. Formed in 1961 The Happenings scored hit singles with See You In September (1966) and a cover version of George & Ira Gershwin's I Got Rhythm (1967), both of which reached US No 3. Leaving the group in 1970, he became the Alice Cooper Band's road manager between 1971-1975, during the peak of their success. Later forming the David Libert Agency, he managed the likes of George Clinton and Parliament/Funkadelic, Bootsy Collins, and the Runaways.

Vince Power, died 9 March, age 76. The Irish music festival and venue promoter founded and built the Mean Fiddler Music Group. Begun as the Mean Fiddler venue in Harlesden, London, which he opened in 1982, he grew the group to the point it was controlling multiple venues and events, including London Astoria, Camden Jazz Café, the Kentish Town Forum, the Leeds and Reading festivals and the Phoenix and Fleadh festivals.

Cola Boyy, died 17 March, age 34. The US indie pop multi-instrumentalist and singer, whose real name was Matthew Urango, collaborated with the Avalanches, MGMT's Andrew VanWyngarden, Air's Nicolas Godin and John Carroll Kirby. As a solo artist his music moved through disco, funk, house and psychedelia styles and he released the album *Prosthetic Boombox* in 2021. Born with spina bifida, he was a vocal disability rights and political activist.

W. C. Clark, died 2 March, age 84. Dubbed 'the Godfather Of Austin Blues', the US guitarist played in Austin groups before joining Joe Tex's band in the late 60s. In 1977 he formed the Triple Threat Revue with Stevie Ray Vaughan and Lou Ann Barton, later recording solo albums for Black Top Records. In 1997 his fiancée and drummer died in a road accident in the van he was driving. He rebuilt his career, recording albums for Alligator. **Tony Burke**

B. B. Seaton, died 4 March, age 79. The Jamaican singer and songwriter was best known as a member of reggae group The Gaylads. He began his career in the early 60s at producer Clement Dodd's Studio One, recording solo before forming the duo Winston & Bibby with Winston Delano Stewart. Joined by Maurice Roberts, the group changed their name to The Gaylads. Seaton briefly left to join The Astronauts before rejoining the group at the end of the ska era, a period which saw him co-write hits such as Lady With The Red Dress, Hard to Confess, Over The Rainbow, and My Jamaican Girl. Leaving the group in 1972 he resumed his solo career, releasing hit singles like Accept My Apology and Lean on Me. Signed by Virgin Records, he became the first reggae artist to be contracted to the label.

TM Stevens, died 10 March, age 72. The US bassist added his funk-infused playing to an eclectic variety of artists. He began his career as a jazz fusion guitarist with John McLaughlin's One Truth Band. In 1985 he contributed to James Brown's latter-day hit Living In America while between 1986 and 1987 he was a member of The Pretenders, with whom he recorded the 1986 album *Get Close*. The following years saw further demonstrations of his versatility, playing on LPs such as Cyndi Lauper's *Night To Remember* (1989), Tina Turner's *Foreign Affair* (1989) and with Steve Vai on *Sex & Religion* (1993) as part of Vai's self-titled supergroup. Beginning his solo career in the 90s, he released six LPs.

Others who passed away recently include: Shigeichi Negishi, Japanese inventor of the Sparko Box, the earliest Karaoke machine**; John Winn,** US folk singer who was a contemporary and friend of Bob Dylan on the 60s Greenwich Village folk scene; **DJ Katapila**, Ghanaian dance music producer who released albums on US label Awesome Tapes From Africa; **Roni Stoneman**, American bluegrass banjo player and comedian best-known as a cast member on the country music show *Hee Haw*; **Eleanor Collins**, singer who rose to prominence in the 50s and was known as Canada's first lady of jazz; **Debra Byrd**, US singer who scored a US Top 30 hit with the group Ladyflash, sang with Barry Manilow and had a lengthy run as vocal coach on talent show *American Idol*; **Paul Martinez**, British session musician and songwriter who worked with Robert Plant, Chicken Shack, and The Adverts. He was on bass duties in 1985 when Page, Plant and Jones reunited for the *Live Aid* concert at JFK Stadium, Philadelphia; **Boss**, Detroit rapper who was one of the first women to sign to Def Jam Recordings; **Blake Harrison**, US multi-instrumentalist who contributed samples and layered noise to grindcore group Pig Destroyer between 2006 and 2022; **Ronnie King**, bassist and co-founding member of 60s/70s Canadian rock band The Stampeders; **Judi Pulver**, US singer-songwriter best-known for the single Dancing On The Moon, and later a long-time sales executive for both *The Hollywood Reporter* and *Variety*; **Freddie Chavez**, US singer who recorded the Northern soul anthem They'll Never Know Why; **Jim Beard**, US pianist and keyboardist who worked with Wayne Shorter, John McLaughlin, and Pat Metheny. He had been a member of Steely Dan's touring group since 2008.

All obituaries by Paul Bowler unless otherwise stated.

Photos: (Ken Wallinger) courtesy World Party, (Brit Turner, TM Stevens) Facebook

davidquantiklikes

...to write a column for *Record Collector*. Yay

Baby, comeback!

The other day I was listening to some Art Garfunkel – as you do – when, in among the choice covers (I Believe When I Fall In Love, Disney Girls) and total Ibiza rave anthem bangers (Bright Eyes, I Only Have Eyes For You, and some other songs about eyes), there arrived a sudden clutch of doomy piano notes, not unlike the intro to Seven Nation Army, but doomier and more piano-laden. It was the intro to My Little Town, the song that Paul Simon wrote for Art in the mid-70s, which became a one-off reunion record for Simon & Garfunkel (and as such appeared on both parties' solo album – now there's a column: Songs Which Appeared On Both Parties' Solo Albums. No, you go first).

Remember when The Doors made *Other Voices*, which could have been called *Other, Less Good Voices*?

I love My Little Town because it reminds me of the real 70s: not the flares-and-disco, zany sideburns and curious-abundance-of-spliff fictional 70s but the dark, exhausted 70s of paranoia, disillusionment and cynicism. "I pledged allegiance to the wall" is a brilliant line, bleak and sceptical, but it's ponies and balloons compared to the final chorus of "nothing but the dead and dying in my little town". Vietnam rages, dreams don't come true, and the only people feeling groovy are bleeding cocaine from their nostrils.

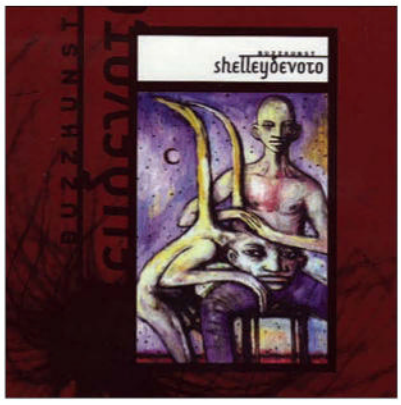
Sadly, it was a comeback single that didn't lead to a comeback album: what a grim classic that could have been, right up there with those late period Leonard Cohen records. But it did raise the bar for comebacks and reunions in general. We live in an era where the past is no longer a foreign country: it's this country, or rather a version of it where heritage rock is nourished like a dying great-great-grandparent, full of tubes and boxed sets. It's a Remember The 90s Britpop Festival poster stamping on a human face forever. And it's a world where bands come back so often you end up keeping a spare bed made up for them and always have their favourite cereal in the cupboard.

Once upon a time, a comeback was considered totally ill-advised. Remember when The Doors made *Other Voices*, an album which was OK but could easily have been called *Other, Less Good Voices*? Recall if you will Sly Stone's *Heard Ya Missed Me, Well I'm Back*, a record whose follow-up should have been called *I'll Get My Coat*. And let's never forget the endless reunions of punk bands with mildly different line-ups and identical beer guts, later to be followed by jumbled-up versions of ska bands (The Beat AKA, Bad Selecter, etc), stouter indie bands, and most recent of all, shoegaze bands: we live in a world where there is nostalgia for Slowdive.

There have been great comebacks, of course. Roxy Music returned to their greatest pop success at the end of the 70s, while Scott Walker took a break from recording Theme From The Cowboy Man and The Inflammable Humpy Merkle to reinvent himself with genuinely terrifying solo albums at the end of the 20th century. And, in a move that delighted fans of the unexpected everywhere, the two founder members of Buzzcocks, Pete Shelley and Howard Devoto, reunited as Buzzkunst to record a fantastic album in the early 2000s that sounded as if the original band had continued into the modern era. Recommended if you can track it down, pop kids.

And sometimes it's the comeback that's the fire and the spark. Look at Mott The Hoople, who had officially decided to split up when Bowie heard about it and gave them All The Young Dudes, thereby giving Mott their first hit and a new career. Then there's Joy Division who lost a singer, became New Order, got accused of being all kinds of things, and rose again to great acclaim. Or Manic Street Preachers, who suffered a similar loss and reinvented themselves magnificently. It can work.

But these days everyone is reuniting



(except the Electric Light Orchestra, but you never know. Maybe Roy Wood and Jeff Lynne might have a free afternoon) from Girls Aloud to Dexys. Some bands are splitting up just to reunite, and other bands have reunited 100 times, like Madness and Blur, who are basically Madness for students. Soon, bands will reunite before they have even split up, and have comebacks before they've released their first song.

There's an old joke, attributed to Billy Connolly, which I will now repeat: "What's the definition of a Scottish boomerang? It doesn't come back, it just sings about coming back." The problem with rock music (and probably every other kind of music) is that it doesn't just come back, it keeps on coming back, and it keeps on singing, and there's nothing we can do about it. Band reunions are like school reunions: they should only happen once, they're always a bit embarrassing, they go on too long, and you always end up stuck in a corner with that strange kid who claimed his dad was a test pilot when everyone knew he worked in Fine Fare.

At least The Beatles are never going to come back. Eh?

David Quantick tweets @quantick

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TALKING HEADS

On the couch with *RC*'s resident shrink, Dr Tim

LORNE BALFE

Top Gun Maverick composer on his latest venture

Tell us a bit about your most recent project.
Working on the new *Beverly Hills Cop* movie, the second time working with Harold Faltermeyer's themes, after *Top Gun: Maverick*. Working with 80s analogue synths is exceptional fun.
Is there anything still unissued?
Plenty of early band songs and experiments.
Have you done anything that fans may not know about?
Jingles, from Stannah stairlifts to Coca-Cola, and quite a few films.
What's the last album that you bought?
Peter Gabriel *i/o*.
Was anyone in your family a musician?
My father wrote songs, including Blue Is The Colour for Chelsea FC.
Have you kept studio notebooks or the like?
I have all musicians and contributing team members sign the scores from sessions as a memento.
Who's taken music forward in the last decade?
U2 at The Sphere and ABBA's *Voyage*.
What's your most prized music item?
The first synth that my parents gave me, my Yamaha DX7.
Which of your songs is the most personally meaningful?
The theme for *Kung Fu Panda 3* written with my father.
With whom would you most like to record?
Depeche Mode or Stevie Wonder.
What's your favourite songwriter's best lyric?
Peter Gabriel, Big Time.
Of all the people that you've worked with, who taught you the most?
My father, on the importance of a good tune and approaching every project with a new voice. And also Hans Zimmer, about being a filmmaker and understanding storytelling.
If you drove an ice cream van, what'd it play?
The theme to *Midsummer Murders*. I love the composer, Jim Parker, who created a truly unique, catchy theme, and a fantastic score.

Beverly Hills Cop 4 *is in cinemas on 3 July.*

SAM BEAM

Iron & Wine singer on his seventh studio effort, featuring **Fiona Apple**

Tell us about the new album.
Fiona Apple kindly loaned her voice to the duet, All In Good Time, and there's a 24-piece orchestra on a number of tracks.
What was your first record?
Lionel Richie, Can't Slow Down.
What records that you own may surprise fans?
Kyuss, Cannibal Corpse,Deafheaven.
Which album, on first-listen, is the most startling you ever heard?
Capt Beefheart's *Trout Mask Replica*.
What LPs most influenced you?
Leonard Cohen *Songs Of*, Low *Curtain Hits The Cast*, JJ Cale *Naturally*, New Order *Low Life*, Cowboy Junkies *Trinity*.
Where were you when you first heard one of your songs on vinyl?
2002, in a rented apartment in Miami, Florida – Call Your Boys 7".
What's the oddest thing that's inspired a song?
Anyone's Game, inspired by Vasko Popa's strange, wonderful poems.
What backstage incident makes you laugh most?
First time we played Los Angeles, our guitarist told us he'd dreamed he was chumming around with Winona Ryder. We laughed, played the show, then, a knock on the door. Winona Ryder was standing there. Everybody was so shocked, we sat frozen, in silent awe.
Of all the people that you've worked with, who taught you the most?
Producer, Brian Deck, on arranging and persistence. Jesca Hoop on escaping your comfort zone. Joey and John of Calexico for nurturing a community.
Who'd you like to produce?
I'm heading to the studio with Tift Merritt.
With who'd you most like to record?
Michael Kiwanuka, Weyes Blood, Sade, Devendra Banhart, Caroline Shaw.
What song would you contribute to a tribute album?
Laura Nyro, Eli's Coming.
What's your favourite songwriter's best lyric?
Edie Brickell, What I Am.
Dying peacefully on your deathbed, what'd you like to hear?
Bill Evans, Peace Piece.

Iron & Wine* Light Verse *CD, LP, yellow LP are on Sub Pop, 26 April.

KIESZA

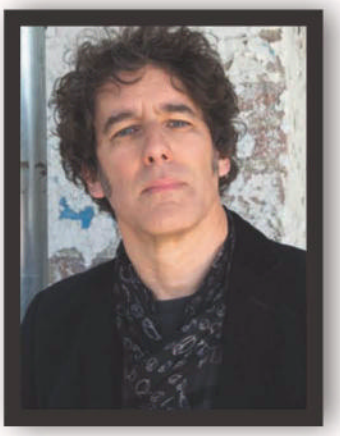
Canadian dance/folk artist on her latest endeavour

Tell us about your new album.
It's a fusion of electronic/house music, and folk/Americana/singer-songwriter.
If you could re-visit any of your albums, what'd you change?
I'd re-record my first album. I had to write it in a rush.
Is there anything still unissued?
A bunch of early content gathering digital dust.
Have you done anything that fans may not know about?
I co-wrote Donkey Boy's Trigger Finger.
With whom would you like to make a split 7"?
David Bowie.
Who'd you like to remix?
Lucky Love. I'm obsessed.
Where were you when you first heard one of your songs on vinyl?
Hideaway, 2014, in someone's living room.
What was your favourite record shop when you started out?
HMV.
What was your first record?
The *Tarzan* soundtrack.
What's the last album that you bought?
I AM *Ecdysis*.
What records most influenced you?
Cat Stevens, Damian Rice, Bob Dylan, Joni Mitchell, Death Cab For Cutie, Michael Jackson, Freddie Mercury, Pink Floyd, Boney M, Barbra Streisand, Robin S, C+C Music Factory and Andrew Lloyd Webber.
Is anyone in your family a musician?
My uncle's a violin player/producer, my dad plays piano, mum, guitar, two cousins are musicians, and my brother, Chase Ellestad, has multiple music projects.
What'd you ask your hero?
Joni Mitchell. What inspires and unlocks her creatively?
What's the oddest circumstance that's inspired a song?
A dinosaur dig in Wyoming, and my Air B&B host's stories. He recites a poem on an upcoming single.
Have you ever collected anyone?
Pink Floyd, on cassette.
Is there an unusual story about a record that came into your possession?
Bono wrote me a note backstage at the European Music Awards and gave me signed vinyl.
Who'd you like to cover one of your songs?
Cardi B and Celine Dion, duet.
Which of your songs would you segue?
Dancing And Crying, Phantom Of The Dance Floor.
Which of your songs is the most personally meaningful?

Chainsaw Melody, about my best friend passing away.
What backstage incident makes you laugh most?
My luggage didn't arrive and I had nothing to wear at an arena performance during the *Jingle Ball* tour. Sam Smith let me use his makeup, and my dancers and I performed in pyjamas.
What fact about you may surprise your fans?
I was in the Canadian Navy.
What record that you own may surprise fans?
Mindless Self-Indulgence *Frankenstein Girls Will Seem Strangely Sexy*.
If you had a record-listening party, what'd you play?
The Beatles' Revolution 9.
Do you keep a diary?
I write with both my right and left hands, and they both have different personalities. So, different pages for each hand.
Do you plan a book?
Yes. I've been working on it for years. It will take many more.
Is there a myth about you that you'd like to set straight?
Some people have confronted me about being an alien! Recently, a photographer whispered in my ear, "I know you aren't human."
Who'd you most like to record with?
Mozart. My friend is a medium, so it's not impossible!
Who's your favourite songwriter?
Bob Dylan.
Was there ever a life-changing* Sliding Doors *moment?
A car crash. I'm grateful to be alive.
What unfulfilled ambitions do you have?
To build a shelter for Penguins in Antarctica.
If you drove an ice cream van, what'd it play?
Hideaway.
Dying peacefully on your deathbed, what'd you like to hear?
Birds and whale song.

Kiesza* Dancing And Crying Vol I *is on Kartel on 24 May.

credit: (Lorne Balfe) Marcus Maschwitz



JEFF SLATE

Earl Slick collaborator on his latest, star-studded set

Tell us about your collaboration with Dave Stewart, Duff McKagan, et al.
It was born in the early days of the pandemic, and I corralled some musician friends.
Is there anything still unissued?
Mindless Thinkers' album of '85, and when I recorded an EP under the auspices of Pete Townshend in the 90s, there's was an album's worth of material.
Where were you when you first heard one of your songs on vinyl?
Mindless Thinkers, age 18. I wasn't happy with the recordings!
What record was most influential on your style?
Small Faces *There Are But Four*.
Have you kept studio notebooks or the like?
I keep *everything*!
Have you ever collected anyone?
I'm an avid collector: The Who, The Beatles, Bob Dylan, The Jam, The Clash, The Kinks, Small Faces, to name but a few!
What's your most prized music item?
Paul Simonon's cap, from the *Combat Rock* tour.
Which album, on first-listen, is the most startling that you ever heard?
Bob Dylan *Time Out Of Mind*.
If you had a record-listening party, what'd you play, and who'd you invite?
Otis Redding's *Otis Blue*, with Paul Weller.
With whom would you most like to record?
Pete Townshend. We've talked about it before. And Paul Weller, who offered to contribute to this album, but it didn't happen. He's asked me and Earl to come to record, so I'm hoping he'll be around.
What's your favourite songwriter's best lyric?
John Lennon: "God is a concept, by which we measure our pain. I'll say it again."
Dying peacefully on your deathbed, what'd you like to hear?
George Harrison, The Answer's At The End.

Jeff Slate* The Last Day Of Summer *is on Schnitzel, 17 May.

ISOBEL CAMPBELL

Ex-**Belle & Sebastian** singer on her latest solo foray

What film could your new endeavour soundtrack?
Midnight Cowboy, or a Judd Apatow movie with Paul Rudd [*laughs*].
Is there anything still unissued?
There is, scattered in many sheds and garages across the globe. A cassette tape recording from '95 including Is It Wicked Not To Care, is, I bet, at my mum's house.
What unfulfilled ambitions do you have?
I've always wanted to make a soul record, and do a little behind-the-scenes writing, like for Mark Lanegan.
Where were you when you first heard one of your songs on vinyl?
In bed, rudely awakened, at the old family home, at 12, Northland Drive, Scotstoun, Glasgow, cursing and seething. I didn't move out until I was 25 – some kind of safety net, alongside the creature comforts. My mother took Belle & Sebastian's success as her own personal triumph and woke me up every morning with the records blasting: *Tigermilk, If You're Feeling Sinister, The Gentle Waves.* Blew the speakers on her record-player! Baby boomer parenting, and she was one of the dodos responsible for buying Engelbert Humperdinck's Release Me and keeping Strawberry Fields from No 1. Yuck!
What was your favourite record shop when you started out?
The first floor of John Smith's Book Shop, Byres Road, Hillhead, Glasgow. I worked there, along with Andrew Divine, who DJ'd at the Art School, Good Foot, and Stephen Pastel. They had the best record collections and knew what's what. Also, Missing Records, Wellington Street, Glasgow, where I acquired Orange Juice's *You Can't Hide Your Love Forever* LP second-hand. Bliss!
What was your first record?
On my first solo outing to Clydebank in 1987 with Fiona McLellan, I bought Taylor Dayne's Tell It To My Heart, from Boots. The next vinyl that I bought was Iron Maiden's *Seventh Son of A Seventh Son* in 1988, from In Echo, Byres Road, Glasgow. Bit of a U-turn!
What record made you want to go pro?
Stan Getz/Joao Gilberto *Getz/Gilberto*. Astrud Gilberto's singing led me to believe that perhaps I might sing. Singing along felt transportive, uplifting.
What records most influenced your style?
Getz/Gilberto, and Lee Hazlewood's *Nancy & Lee*, which inspired Mark [Lanegan] and I on *Ballad Of The Broken Seas.*
Which of your songs is the most personal?
Something To Believe. So many of the songs that I wrote for the big guy were so fragile, acoustic and sparse. Sometimes Mark hated me for that, I think [*laughs*]. He used to say, "I feel like I'm butt naked". But part of him was enjoying and gaining from that experience. I used to love standing to one side, listening to that rich, deep voice. On The Circus Is Leaving Town, you could hear a pin drop. He felt very exposed, but he delivered night after night. Both of those songs are very personal, very descriptive of me, my worldview, existential crisis and loneliness, and life's experience. I remember working on Something To Believe, gazing out of the lounge window at 90, Marlborough Avenue, Broomhill, Glasgow, feeling inexplicably sad and bereft – a feeling that creeps up from time to time. Standing in yogi's tree pose, observing a wood pigeon, thinking 'WTF'.
Do you plan a book?
I met with a publisher last year. At first, I felt very resistant. I burst into tears in the meeting and had to run out. Everything felt so bleak on the train ride home. But I'm coming around now. Lots of stuff has been percolating. It'll be a good challenge once I carve out time, get disciplined and focused, and just really get my shit together somehow and hurry before I forget everything!
Of all the people that you've worked with, who taught you the most?
Bill Wells. 200% for the music, 200% of the time. No BS. Just music! I'm the same. I don't think that I'd consider staying in the rancid music business, with all its repulsive stresses and strains, for longer than two seconds, if I didn't love music so much. That's why I stay. Bill's always had this open approach to creating and been a constant, loyal friend, sharing what he's discovering and listening to. *That's* inspiring. Equally, Evie Sands. An honour knowing her, sharing discussions, ideas, outlooks, and hearing her paving the way.

"THE RANCID MUSIC BUSINESS IS ALL REPULSIVE STRESSES AND STRAINS, BUT I LOVE MUSIC"

Which of your homes should have a blue plaque?
Flat 2/1, 90, Marlborough Avenue. I spent all my time during nine years there in the tiny kitchen, writing all the songs for *Ballad Of The Broken Seas, Sunday At Devil Dirt* and *Keep Me In Mind Sweetheart*. A real monk's existence – all I did back then. I'd sit in the kitchen or by the piano, writing, then head to the studio, back and forth I went. That was it! Very focused and reclusive, writing songs for Mark and duets for us. I also lived in Eddie Van Halen's childhood home for three years. He showed up at the door one Sunday morning in October 2019. I was in bed. My other half answered the door and didn't invite him in! The plaque on that home would be Eddie's and Alex's!

Isobel Campbell* Bow To Love *blue, yellow LPs, 2CD are on Cooking Vinyl, 17 May.

credit: credit: (Isobel Campbell) VV NKD RH

33⅓ minutes with...

Robin Gutrie

Interview: Joel McIver

Robin Guthrie, Cocteau Twins' guitarist and custodian, is a master songwriter, producer, musician and sonic architect, one of the pioneers of shoegaze/dreampop. The eight Cocteau Twins albums that Guthrie, vocalist Liz Fraser and bassists Will Heggie and Simon Raymonde recorded between 1979 and 1997 eschew conventional routes to beauty for a new advanced form of studio sorcery.

Guthrie, now 61, lives in rural France with his family, adding regularly to a large store of solo releases via Bandcamp and collaborating on Cocteau Twins reissues as they come along. When we meet via video call, the man on the screen may resemble a bearded sage more than he does the hairsprayed goth of yore, but the passion is still there, along with a zero-tolerance approach to music-industry nonsense – as we found out when we asked him about surround sound mixes.

Bonjour, Robin. How does the Cocteau Twins' catalogue stand up nowadays, as you see it?
I used to have this thing that I said when I was basically a child, in my twenties – and I definitely still was a child in my twenties, because I was in a band. I was very idealistic back then, and I used to think that every time we made a new record, people would have to send the old ones back and have them melted down. Just to allow space for the new album, because the more somebody knows something, the closer they hold onto it, and the bigger your catalogue gets, the more it gets like that.

A lot of your fans are so passionate about the music that it's practically a part of their identity.
Yeah, but I live in the here and now, so I accept that, but it comes with certain frustrations. If you're constantly reminded every day of what you did when you were 19, it gets a bit old. I'm grateful, but I really have to put that to one side. I guess it's horribly demotivating to say that to fans who have taken the music completely to heart and been affected by it and made it the soundtrack to their lives.

You've always been the de facto curator of the catalogue, in sonic terms anyway.
Yes – I spent about three months this year just doing mastering and retracing all the steps of the old catalogue and getting my head right back into that headspace. And you know what, it wasn't much fun [laughs]. It was quite a difficult time in some ways. There was a lot of stuff going on back then, so revisiting that was quite emotional, and really demanding in terms of technical concentration. You had to get it right.

Will we see 5.1 surround sound mixes from you at some point in the future?
I've taken great care to prepare the music for various different media, but I haven't done any of that gimmicky surround sound shite. I'm getting an awful lot of flak for that, but to take some of the music and have it coming towards the back of your head? I don't think so. When you mix these songs, the sound that's on the actual multitrack tapes is not the sound that's on the record. So much of the magic, if that's the word, takes place in the mix. It's more than just the sum of the parts.

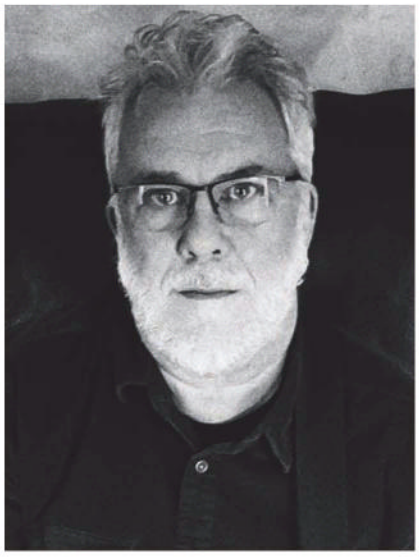


Photo: Jeanne Aimon

"It was harsh, the way we were chewed up by the music business and shat out the other end"

Has your band's story been told accurately over the years?
No. The assumed narrative is so off-kilter that it's like I'm reading about other people. You must know this as a journalist, but when somebody takes a quote out of context from 35 years ago, it snowballs and it becomes people's perceived reality. It was wrong at the beginning and it's going to continue to be more and more wrong. That's the internet for you: the post-2016 idea of an alternate truth. I get alienated by some of that stuff. It's like, oh, fuck off.

The received wisdom is that *Heaven Or Las Vegas* was a big hit in 1990 and the best album you ever did. What's your view?
No, that's your fucking journalistic bollocks [laughs]. *Heaven Or Las Vegas* was quite simply the next natural record to make after *Blue Bell Knoll* in 1988. It was just a new place and some new equipment and, "Let's get back in there." The albums all seem like that to me. All the recordings I ever did, from when I was young to the song I recorded this morning, all feel like one long line to me. Same shit, different day.

When were you happiest in the band?
Pretty much all the time. Liz and I had that Scottish underdog attitude, mixed with a teenage spirit and a lot of hairspray and other nonsense. We had this huge internal confidence that we were the best thing ever. But we couldn't come out and say that because it would make us sound like a bunch of wankers. Typical Scottish – you don't big yourself up because your pals at home will think you're a cunt. I'm probably still a bit like that.

Did you get ripped off?
Everybody got ripped off in the 80s, it wasn't just us. The deals were pretty poor, and we were just youngsters who had this dream of making a record. That dream got fulfilled pretty quickly, and from that point on we were making it up as we went along. The end of it was a bit of a clusterfuck and a bit of a surprise to me, as I was the last person to know [laughs]. I was too busy doing my thing to actually notice personal relationships or other people's agendas. I truly believed that everybody was on the same page as me. Some of those around me, people who were very close, didn't necessarily have my best interests at heart, and neither did the multinational record company, although I assumed they did.

Do people still ask if you'll ever get back together?
Yes, and my answer is that my life's better than that now. It was pretty harsh, the way we were chewed up by the music business and then shat out the other end. I don't really want to do that again. I make music on my terms now. I don't have an audience or a record company behind me, but I still do the same thing now that I did then. It's relevant for me but it's highly irrelevant for anybody else on the planet, and I'm okay with that. Going back would also be pretty disrespectful to the Cocteau Twins' legacy. Sorry to all the bands that have gone away and then come back, but thanks to them doing that, I know I don't want to do it myself.

It's a catalogue like no other.
Well, thank you. It's pretty good, isn't it? We're talking about music that was made 40 years ago, so it's quite humbling to know that it's still around and that people still love it.

A vinyl reissue of* Milk & Kisses *is out now on the Proper label.

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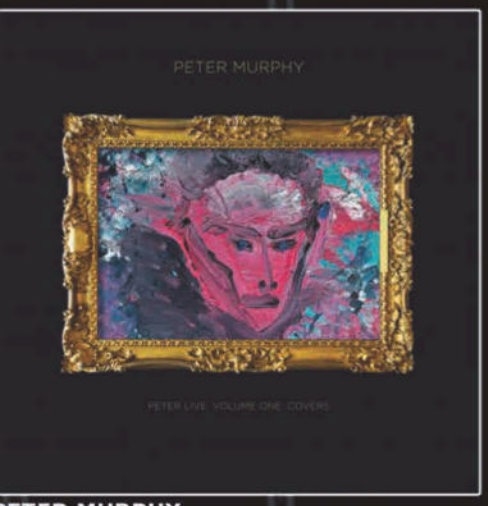

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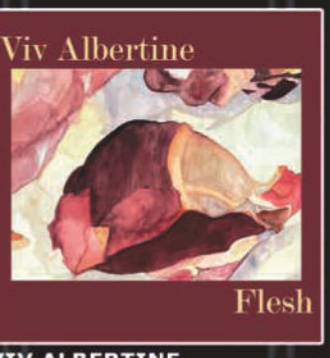

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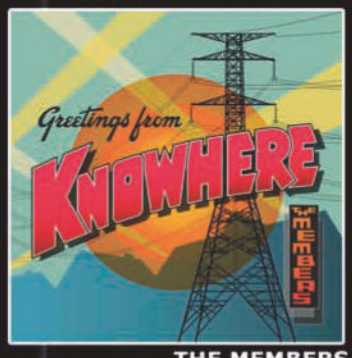

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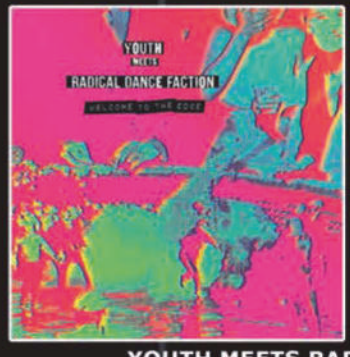

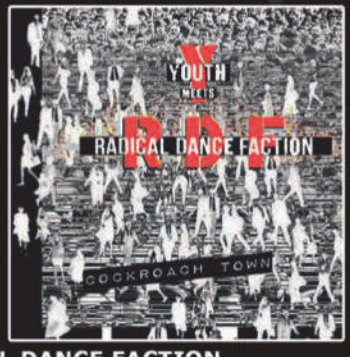

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"THINGS CAN GO VERY BADLY WRONG"

But not too often. The **Iron Maiden** singer, aviator, business mogul and award-winning everyman, **Bruce Dickinson**, returns with a new solo album, *The Mandrake Project* – Top 10 across the planet at the time of writing – and a ton of anecdotes about his extraordinarily successful career. Just don't try and put him in a box. "I'm not a number, I'm a free man!" he warns **Joel McIver**.

Bruce Dickinson and I are sipping Earl Grey and munching slices of cake in Rhythm & Brews, a pleasant, rock'n'roll-themed café that the Iron Maiden singer used to frequent over the 30 years that he lived in Chiswick, west London. Some bloke on a laptop on the next table appears to be eavesdropping on the *Record Collector* interview, but whatever he hears Dickinson saying, he probably doesn't believe a word.

After all, how many people can honestly say that they've played arenas around the world, flown jumbo jets, dropped a rock band into a war zone (Sarajevo, 1994) and amassed a list of civilian, military, academic and scientific honours while still finding the time for solo musical, writing and TV careers, actively running an aerospace company and holding down directorships on a dozen more?

We're here, alongside guitarist and producer Roy Z, to discuss Dickinson's new solo album, his seventh since 1990. Like everything he embarks on, *The Mandrake Project* is meticulously planned, accompanied by three graphic novels and a comic prequel that comes with the vinyl release of its first single, Afterglow Of Ragnarok.

We could easily discuss the occult and philosophical themes of *The Mandrake Project*, all afternoon, before we even touched on the 44 years' worth of work since he first appeared on vinyl (Samson's *Head On* album, 1980).

Sure, we might work our way through all of Rhythm & Brews' supplies of cake, but you doubt that would do him any harm. An athletic fellow despite his 65 years of age and an episode of throat cancer a few years back, Dickinson works so hard onstage during Maiden performances that he loses several pounds in water every night.

It's a sign of his work ethic that the release of the new album and this summer's supporting tour dates are sandwiched in between two huge world tours with Iron Maiden, a band that is – like its undead mascot, Eddie – a monster of mythical strength. If anything, this 49-year-old institution should be slowing down at this point, but Maiden seem to be getting bigger and bigger. I put it to Dickinson that most people in his position would take a break between world tours.

He chuckles and simply says, "It's time to make hay while the sun shines."

You were born on 7 August 1958 in Worksop, Nottinghamshire. Was there music around when you were young?
Dad fancied himself as a beatnik when he was younger, and there was a beat-up guitar lying around that was unplayable. He used to have a lot of records by Frankie Laine and people like that. I mean, he was really cool – [the 1957 western movie] *3.10 To Yuma* is one of my all-time favourite soundtracks. It took me a while to appreciate what a genius Johnny Cash was, too, but with maturity comes these things. Anyway, my dad was an incorrigible singer in the pub when he was pissed, and he had a decent tenor voice, but there was no musicality in the family whatsoever.

Your parents performed onstage in various capacities. Did you get the showbiz bug from them?
Well, Mum got a scholarship to the Royal Ballet School when she was young, but my grandmother wouldn't let her go. She got pregnant with me and married Dad, who was in the army at the time, and they went off and had a bit of a life while my grandparents looked after me. I went to primary school while my parents were off doing a performing dog act. There's a photograph of Mum in a leotard holding up a hoop with this little yappy thing jumping through it and Dad going "Voilà!" So yes, that's probably where it comes from, to a certain extent.

Could you sing when you were a kid?
I have no idea, because I didn't do any singing. When I was at school at the age of 10 or 11, we had to go to church and sing hymns. I was taking the piss and singing really, really loud, and probably because he was deaf, the vicar – whose name was Reverend B.S. Sharp – came up to me and said, "You have a very fine voice, boy," which stuck with me.

When did rock music come into the picture for you?
Well, this is interesting. For a lot of my childhood, I lived in the basement of a hotel that my parents ran. A pop band used to come and stay on a regular basis; they were quite exotic, because they had long hair and stack heels. They were called The Casuals and they had a minor hit in 1968 with a track called Jesamine. They were playing clubs like the local Top Rank or whatever, and they drove around in a splitter bus, so I was like, "Whoa!" One of them showed me how the electric guitar worked, and it was the most exotic thing I'd ever seen. And then

Photo: John McMurtrie

Points to prove: Dickinson isn't slowing down any time soon

"It was the best thing I ever did" (this page, left to right): Dickinson makes his solo bow for *Tattooed Love Boys* in 1990; in 1994, after leaving Maiden the previous year

I got to boarding school, and that's when I heard all this music – ELP's *Tarkus* LP and stuff like that. To this day, if I hear, "Take a pebble and cast it to the sea", I'm back in 1974 in the prep room at boarding school, lonely as fuck, and locked up away from normal people.

What kind of kid were you?
I was annoying. My history teacher accused me of having a grasshopper mind, and I thought, "Why is that a bad thing?" I was quite into amateur dramatics, so I was in all the school plays. I used to play everything for laughs: if I could get a laugh, I would. Actors take their craft very seriously, and I can't really do that.

You went to Oundle, a private school in Northamptonshire, but you were kicked out for urinating in a teacher's food.
It's true. I also had two tons of manure delivered to one of the masters. I couldn't handle the fact that everybody's seniority was decided when they arrived, not on whether they were any good at anything. The Japanese have a saying: the nail that stands up is always hammered down. I was always the nail that stood up, except they couldn't fucking hammer me down. Mind you, I'd be jailed now for the shit we used to do at that school. We were blowing stuff up with high explosives, because I was allowed to teach this other kid in the armoury.

What kind of school has an armoury?
Any school that has 400 Army cadets. We had automatic weapons from World War Two – Bren guns, rifles, live ammunition, two-inch mortars, smoke grenades, smoke bombs, everything. I rose to the exalted rank of under-officer: there were only two of those out of 400 kids. I was one and my mate was the other one, so we monopolised all this stuff, and on a Wednesday afternoon 20 or 30 of us would say, "We'd like to form a special unit," and the teachers would say, "Jolly good, chaps." So, we'd say, "Right, let's go and have a war" and we'd take weapons with blank ammo and thunderflashes and shoot at each other in the woods for two hours.

You considered a career in the army after leaving school.
Yes, I did army camps, and got thrown out of helicopters, and did leadership courses and all kinds of shit like that before I got kicked out of school, when I joined my local Territorial Army as a private up in Sheffield. I was there about six months and then I went to uni at Queen Mary College in London. I went to an officer training course, but I only lasted about three sessions, because they were a bunch of wankers compared to my TA unit up in Sheffield, who were steelworkers and bricklayers and so on. I think the army had a very lucky escape that I didn't join them.

You joined the metal band Samson in 1979 and stayed for two years. How do you look back on those times?
We did all these crazy things. At one point we fired our management in a very inept manner, and got ourselves successfully injuncted and signed into a ridiculous amount of debt, which was great, because none of us had a pot to piss in, or I certainly didn't. They said, "You owe the management £270,000," and I thought, "I'm finally fucking worth something!" At one point, we did some photo sessions with Fin Costello for our label, which I think was RCA – the Recording Cemetery of America, you know: Elvis never out of stock... I noticed that in the photos, I was prominently five paces ahead of everybody else in the band. I realised that this was now going to be "Samson featuring Bruce Dickinson", and I thought, "I don't want to be the solo bloke, I want to be in a band." It was going nowhere fast.

When did you first encounter Iron Maiden?
The first time I saw Maiden was at what was then the Music Machine in Camden. Samson were headlining because our management had bankrolled the gig and said, "We want the top slot," although we didn't really deserve it. That became obvious when Maiden came on, because the whole place was rammed. I'd heard rumours about how good they were, and I thought I'd better see them. When they came out, I thought, "I've never seen Deep Purple, but this is what it must have felt like to see Deep Purple in their prime, rocking up a storm."

What did you think of Maiden's frontman Paul Di'Anno as a singer?
He was OK, but he didn't have a lot of flex to his voice. I thought his voice had come as far as it was going to get. I saw what the rest of the band were capable of straight away, and I remember thinking, "Good God, I'd love to front that band." And as soon as they finished playing, everybody in the venue left and we were headlining to about three people.

What would you have done if Maiden's manager, Rod Smallwood, hadn't asked you to audition for them in 1981?
I'd probably have joined another band or started one with somebody. It would have been music, definitely. I had burned all my bridges. I mean, I had nothing, literally – no money, no job. I was living in a squat. But that's the best time of your life, because you've got nothing to lose and everything to gain, with no commitments. You can focus 100 per cent on what you want, because there's nothing else in your life.

"GUNS, MORTARS, GRENADES... I'D BE JAILED NOW FOR WHAT WE DID AT THAT SCHOOL"

Reunion of the beast: Dickinson (third from left) back in Maiden in 2000

When the single, Run To The Hills, was a hit in 1982, did you feel that Maiden had made it?
Oh, yeah. I mean, we sold a quarter of a million singles. And then *The Number Of The Beast* was a No 1 album, which was a step change for us. From there, it was like the world's biggest rollercoaster ride, but one that never actually bothered to go back up again. It just went down and down for the next three or four years.

You released your first solo album, *Tattooed Millionaire*, in 1990.
That was a good, solid, not very imaginative rock album – a classic rock album, basically. Janick Gers was my guitar player, who later joined Iron Maiden. I covered Mott The Hoople's All The Young Dudes on that album, because I'd sung that song at a charity show with Fish. I'd never thought I could sing a song like that, but as it turned out, it really suited my voice.

You wrote the song Bring Your Daughter... To The Slaughter for the *Nightmare On Elm Street 5* soundtrack in 1989, and it was re-recorded by Iron Maiden, reaching No 1.
Yeah. Ralph Simon at Zomba Music said, "Have you got a song kicking around that we can use on this soundtrack?" and I said, "Oh, yeah!" lying through my teeth. I borrowed a mate's guitar and started playing it while he was off taking a piss, and by the time he came back from the toilet I was singing, "Bring your daughter to the slaughter..." Ralph said, "What's it about?" and I said, "I dunno, but it'll do for now." A guy from Columbia in America said, "Is there more stuff like that?" and I said, "Oh, yes!" and Janick and I spent the next two weeks in his front room, writing the songs for *Tattooed Millionaire*. At the time Janick was living right underneath the Heathrow flight path – the wheels were virtually scraping the top of his roof – so when we were writing the songs, we'd have to stop every three minutes when a plane went over.

Here's a question you've never heard before... Why did you leave Maiden in 1993?
[Laughs] Yes, it's like *The Prisoner* – "Why did you resign? I'll never tell!" Well, I'd like to say I had a plan, but I had no plan, and in a bizarre way that was why I left. I realised that I was in an institution, a very well-run one.

Were you institutionalised, then?
Well, that's the whole point – I didn't know, and I thought, "You'll never know until you're outside." You can be temporarily outside – like, "Oh, bless him, he's going to do a side project, but he'll be back inside the institution soon and everything will be back to normal" – but I thought, "Fuck that. I'm not some fucking commodity. I'm not a number. I'm a free man." Boom!

Was it scary to step away?
Well, I asked myself, "What do I do if I'm not in Maiden? What am I?" I realised that I had no idea because I'd lost my identity. I'd literally lost my mojo. But there was a quote in the *LA Times*, a "thought for the day"-type thing, that I read when I was doing my second solo album, *Balls To Picasso*. It was by Henry Miller, and it ran, "All growth is an unpremeditated leap in the dark with no idea of where you're going to land." I thought, "This is a sign. I'm leaving." So, I phoned Rod and I said, "I've got good news and bad news." And he said, "What's the good news?" I said, "You've got two great artists to manage now" and he said, "Okay. What's the bad news?" I said, "Well, I'm leaving the band." It was right out of the blue, as much for me as it was for everybody else. You could call it artistic madness, I suppose.

No regrets?
No. From the vantage point I have now, it was the best thing I ever did, although I had no idea what the effect on people would be. I thought, "Maiden will just get another singer, it's no big deal." The reaction was a complete surprise to me. People were like, "Oh my God!"

***Balls To Picasso* (1994) took a while to assemble.**
I had three failed attempts at making a second solo album. I'd done one with Myke Gray from Skin, and another with Chris Tsangarides, and then I did a third one with Keith Olsen, who is a great producer, but the music was a bit too slick. I was a big fan of Peter Gabriel's solo career, particularly his second solo album, which is very dark. I wanted to do something like that – dark and scary – but Keith doesn't really do dark and scary. So, me and Roy Z got together and started bashing out the tunes for *Balls To Picasso*. It ended up with some great tracks, but we're actually redoing that record the way it should have been. We've remixed some additional bits, and added a lot of bits to it that were recorded but never found their way onto it, like a shitload of heavy guitars. It's still a work in progress.

Scream idol: Dickinson helms Maiden on the *Book Of Souls* Tour, Nottingham, 2017

Super fly guy: (above): Dickinson pilots Ed Force One as it takes off from Cardiff in 2016; (above right) Maiden in full flight onstage in Mexico City in 2019 and (inset) Bruce dressed for a skirmish at London's O2, August 2018

You released *Skunkworks* in 1996, a semi-grunge album.
Skunkworks is a great record, but a record that nobody listened to because they were still saying, "Oh my God, he's left Maiden and he's singing in a different voice," even though that different voice made its way onto other things later on.

When you rejoined Maiden in 1999, was your relationship different with the band?
It was different, but in a much better way than before. It was a very strange process, with everybody tiptoeing around and setting up secret meetings. Honestly, it was like a spy exchange, and I felt it was unnecessary, like, "Can't we just get together and have a coffee?" Anyway, so Steve [Harris, Iron Maiden bassist] said, "Why d'you want to come back?" and I said, "Because I think it'd be great" and he said, "All right" – and that was that. I went off on one in the press, though, because they were saying, "Oh, you're just getting back together for the money." I said, "Fuck off. We're getting back together because we're going to make a great record [*Brave New World*, 2000], and then we're going to do a great tour, and we're going to be better than Metallica." I said that deliberately, to wind people up. Everybody went, "You can't say that!" but I said, "I just did. Tell you what, why don't you buy a ticket and find out?" I was a loudmouthed gobshite.

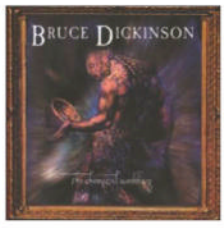
Have you ever come close to running out of money?
Oh, fuck yes, absolutely. People don't believe it, though. They just assume that you have shitloads of money. I mean, it's purely relative, but when I found that *Skunkworks* had come to an end, I was thinking, "I'm going to have to get a job." And then Roy Z phoned me. We'd stayed in touch since *Balls To Picasso*, and I'd met him in London not long before this, when he said, "If you ever want to make a metal record again, I've got some stuff." He said, "I've got a couple of things I want to play you down the phone" and he played me these amazing songs. The very next day I was in LA, and we demoed six or seven tracks in three weeks, and eventually they became *Accident Of Birth* [1997], which was the big turnaround. I was really in my comfort zone there: it was big storytelling, and I wasn't referencing anybody else.

You currently have 13 active directorships, according to Companies House. That's a lot of meetings.
No, it's not – most of them don't do anything. The main one is [aircraft maintenance experts] Caerdav, which is doing fucking brilliant. That was something I started, and about five years in I wished I hadn't, but I stuck with it. I won't go into the gory details, but it was a money pit for a long time. One of the reasons for that is that I was so busy working, trying to put money into it, that I wasn't there long enough to make sure that people weren't gaslighting me and ripping me off. My intention was never to sit there at the office in Cardiff, managing the company hands-on; my intention was always to put a team in that I could trust to do that. Anyway, I finally got much more focused on it, because it was costing a small fortune, and we turned it around. We're making £400,000 net profit every month now, and we're busy until the end of 2026.

Far from slowing down, Iron Maiden seem to be getting bigger and bigger. Did you expect that?
I didn't expect that, to be honest. I think it's because we have a unique set of characteristics. There's nobody else like us. When we get in a room together, it sounds like nobody else. People try and copy it, but they can't, even if they're the best cover band in the world. I'm not even going to try and analyse it, because you can't. It just is.

You run around so much onstage that you lose a load of weight in water. How long can you keep doing that?
As long as I can find water to replace it [laughs]. I mean, Jagger's still doing it. I've cut down a little bit because both my hips have been replaced. After all that jumping around onstage, they were fucked. I had one of them fixed in February 2023. It was incredible. My wife Leana's got footage of me standing outside the hospital, dancing, within an hour of being in surgery. I had to have it done because on the last tour in America, it was getting to the point where I couldn't walk after a show. I couldn't even get up the stairs – it was pathetic. I had to have a cortisone shot,

"WHEN *SKUNKWORKS* CAME TO AN END, I WAS THINKING, 'I'M GOING TO HAVE TO GET A JOB'"



"There's nobody else like us" – Maiden in 2021 (l-r): Janick Gers, Steve Harris, Bruce Dickinson, Adrian Smith, Dave Murray, Nicko McBrain

and the guy said, "Don't worry, we're going to swap your hip out in February, so you don't need to have cortisone guilt!"

You had throat cancer in 2015. Did that change your worldview?

For the first couple of years after I had it, people would ask me that question and I would always say, "No, not at all – it hasn't made a damn bit of difference." But now, when I look back at what I've been up to, and what I'm planning to do, I think to myself, "Don't waste your fucking time." I know I'm renowned for going off on tangents and doing millions of things, but I've stripped away a lot of that stuff. For now, I'm just going to focus on the music and the comic. Having Leana in my life has really helped as well, because I'm no longer running around like a mad person. I've got stability, which I like.

Are you still flying planes?

I don't have time. I've got the company that fixes the big airliners, and that's great, so I concentrate on that. I'd still like to fly little planes around, but I'm acutely aware – having flown 7,500 hours in my life, 6,500 of those in big airplanes – how quickly things can go very badly wrong if you're not 100 per cent switched on. The most dangerous guy to ride a motorbike is the guy that used to ride a motorbike forever, but hasn't sat on one for 10 years, and then goes out for a ride. I don't want to make Leana a widow before her time, so I sold my triplane: it was a replica of a World War One Fokker that I flew for a season as a display pilot at air shows. I can't dress it up: it's fucking dangerous, and my appetite for doing dangerous things when you have people that rely on you, and people you really care about, is not what it was.

Projecting himself: Bruce launches a new solo album

Your new album is a fully realised package, thematically and musically. How long has it been underway?

Ten years. Roy and I got together in 2014 and said, "Let's do a follow-up to [the 2005 album] *Tyranny Of Souls*." We did about 60 per cent of the writing and demos, and then I went off and did Maiden. Then I got throat cancer, and then it was a mad Maiden year after that, and then it was Covid – so it was seven years before I got a chance to work on the new songs. The oldest song on the record is more than 20 years old.

What makes you happy?

I love what I do. That's the key. If you don't love doing something, don't do it, unless you can compartmentalise it and say, "I don't actually enjoy this job, but I can do it." People should be fulfilled in what they do. When I'm not working, though, what makes me happy is sitting and watching telly with the wife. I know it sounds boring, but that's what makes me really, really happy. Mind you, I live in France – so it's all in bloody French, and I have no idea what I'm watching... RC

The Mandrake Project is on BMG. Order the graphic novel series at www.themandrakeproject.com. Bruce's UK solo tour starts on 16 May.

Photos: John McMurtrie; Robert Sutton

MAIDEN HEAVEN

FIVE SLABS OF BRUCE VINYL

Samson *Head On* (GEM/RCA, 1980) **£15** The New Wave Of Heavy Metal was a blast at its best, with the reliable B-leaguers Samson delivering energetic, if unsophisticated, biker-rock to the masses. Here's Bruce's debut, showcasing the air-raid-siren pipes that made him a star with his next band.

Iron Maiden *The Number Of The Beast* (EMI, 1982) **£40** Middle America soiled its collective drawers at the creepy artwork, British headbangers loved it and sent it to No 1: Iron Maiden's third album was a metal masterpiece. The still-astounding Run To The Hills ushered in a whole new era of loud music.

Iron Maiden *Powerslave* (EMI, 1984) **£40** Arguably Maiden's definitive album, *Powerslave* was packed with bangers, among them the epic, 13-minute Rime Of The Ancient Mariner. Combined with the monstrous *World Slavery* tour and the accompanying *Live After Death* album, this was where Maiden took on the world.

Bruce Dickinson *Skunkworks* (Raw Power, 1996) **£100** An underrated album, *Skunkworks* – also the name of the band intended to tour the project – failed to make an impact because fans and industry couldn't accept Dickinson as a grunge singer. It's aged surprisingly well.

Bruce Dickinson *The Mandrake Project* (BMG, 2024) **£30** The new album isn't just a musical idea, it's a fully mapped-out philosophical treatise that will be accompanied by a series of graphic novels over the next couple of years.

Photo: Getty

She'd only Just Begun

With their rapturous harmonies, the **Carpenters** dominated the 70s' airwaves, selling over 100 million records with hits like Close To You and Yesterday Once More. But by 1979, lead singer Karen was seeking a new direction… Biographer **Lucy O'Brien** recounts her attempts to move out of the restrictive environment of the family band that had made her a star

In January 1979 Karen Carpenter was dismayed at a downturn in record sales. Though the Carpenters' 1977 album, *Passage,* was home to their captivating opus Calling Occupants Of Interplanetary Craft, it was deemed patchy and, compared to the statuesque harmonies of early ballads, the band were chasing trends rather than creating their own timeless sound.

Also, her brother Richard was in rehab in Kansas, trying to beat Quaalude addiction, and that sent her into a restless panic. "I was anxious to go back to work," she said. Even though she had her own mental health issues, struggling with long-term anorexia, Karen kept driving herself forward.

She decided to record her own album – as well as offering something new to the fans, Karen wanted recognition as a solo performer. She noted how best friend Olivia Newton-John had reinvented herself after *Grease*, making a dramatic transformation from soft country star to a vision in leather and skin-tight Spandex. This sparked Karen's innate sense of competition – maybe *she* could explore a new direction?

Initially, there was support for the project at A&M; there was a feeling at the label that something else could be done with Karen's magical voice. Her boss, Herb Alpert, suggested Phil Ramone as producer, who in 1977 had produced Billy Joel's Grammy-winning *52nd Street*. Karen assumed that Ramone would come to LA and record at A&M Studios with the usual session musicians, but Ramone's working methods were different, with the emphasis on raw energy and live spontaneity. He persuaded her to travel to New York instead and change her approach. Though nervous about working separately from Richard, Karen agreed. "Doing something out of the family was important, a show of strength, of independence," said Newton-John.

Just before she flew to New York, on 30 April, she telephoned Richard and started to cry. "I can't do this without your support," she admitted. Reluctantly, Richard told her to go ahead. "Just promise me one thing," he said, "Don't do disco."

But when she arrived in New York to listen to demos with Ramone, Karen went straight for the dance tracks. At 29 years old, she wanted to make a record reflecting her autonomy and desires as a woman. She was tired of being marketed as asexual and square.

"Karen liked that sound – the 1970s disco era was an incredible time for women. It was that moment of realisation of our power and letting people know, 'I'm here to stay and my voice needs to be heard'," recalls Stephanie Spruill, who was to sing backing vocals on the Carpenters' 1981 album *Made In America* and whose powerful soprano graces classic hits such as Donna Summer's Hot Stuff and Gloria Gaynor's I Will Survive. Karen's decision to cut free from the safe haven of LA showed a yearning to stretch herself as an artist, even though it was challenging. "I was scared to death… I basically knew one producer, one arranger, one studio, one record company and that was it," she said.

In 1979, New York was smelly, dirty and crime-ridden, side streets piled high with rubbish and subway cars covered in graffiti. But it had a distinct musical identity. DJ Larry Levan span an explosive dance mix every weekend at Paradise Garage, the Danceteria had just opened, playing new wave and British post-punk alongside funky freestyle, while drag performers stalked through the Pyramid Club in the East Village.

Rob Mounsey, a key arranger on Karen's solo album, describes the New York sound as "chaotic and anarchic, more

high-energy and less manicured than LA". Phil Ramone chose Billy Joel's backing band for Karen's solo sessions, because he liked their full-tilt exuberance. Fired up with a brash energy, drummer Liberty Devitto, guitarist Russell Javors and bassist Doug Stegmeyer were Long Island natives who had played with Joel since the mid-70s.

Karen had come from a sheltered background, but she was willing to experiment and enjoyed the camaraderie of the studio. "We liked Karen a lot. She was extremely smart and a very good musician in her own right and appreciative of what everyone did," recalls Mounsey. At first, though, she found the rock'n'roll swearing a little challenging. "She came from a conservative southern California family and had trouble getting away from that good-girl attitude. The musicians could be a salty bunch of guys, using unprintable language, especially the F-bomb. Every time the F-word went by Karen was sorta bothered. She talked about it, 'Oh, that word, I don't like that word!' We respected her, so the guys tried to clean it up, but everyone thought that was funny."

Devitto distinctly remembers "not being able to say what we'd normally say with Billy and the guys, but her sense of humour was so great". One day it was Devitto's birthday and Ramone brought in a cake from an erotic baker with a large icing penis. Devitto held the cake up to Karen. "You wanna piece?"

She gave a wry smile. "I don't think I've ever been that close to one of those before!"

"That's the kind of humour she had, she just fit right in with us," laughs Devitto.

One of the biggest 'what if' questions around Karen's solo work arises from the fact that Rod Temperton, a key songwriter on the album, offered her the songs Off The Wall and Rock With You. Much to Ramone's dismay she decided to pass, and they ended up becoming big hits for Michael Jackson. Many now believe these tracks could have been the hits to spectacularly launch Karen's solo career. Instead, she went for the subtler soul sound of Temperton tracks Lovelines and If We Try.

What's striking about Karen's solo album is how many songs reference sex – from the snappy rhythms of My Body Keeps Changing My Mind to the club pop of Remember When Lovin' Took All Night. She was willing to express herself in a way that was at odds with the Carpenters' audience, and with songs aimed at the gay dancefloor. "The Carpenters' image was America's favourite, very Disney-esque, but on this record she sounds mature, less guarded," says Rob Mounsey. "She's not a little girl anymore; she's a woman."

The risque lyrics sent out shock waves when halfway through the sessions Karen went to LA for a short visit and came back saying that her mother Agnes was horrified by the demos, particularly sexually suggestive lines in the song Still In Love With You. Russell Javors saw this as a sign that the sessions were working. "I was so proud her mother hated my lyrics!"

Rhythm queen (clockwise from above): Karen at the kit in 1974; with Phil Ramone in the studio, 1979; the Carpenters recording circa 1972

Even though Karen stayed chirpy during the recording sessions, it was clear there was underlying frustration – something that was conveyed in habitual behaviour. Ramone's brother-in-law, Doug Ichiuji, visited the studio and noticed that Karen always had drumsticks. "She played them all the time. She'd be talking to Phil in the sound room and hitting the sticks on the table. I think it was a stress reliever."

Karen's incessant drumming hinted at a nervousness about the project, as there was a lot riding on the album. When lead arranger Bob James joined the sessions, Ramone warned in advance that his role was to be "a kind of substitute Richard". James was not in his comfort zone. "I loved the challenge that Phil was putting in front of me, with a firmly established superstar talent. It was a very big deal and flattering to be asked," he says. "But what could I possibly come up with? There was so much history and baggage. I knew we were setting out to do something that the Carpenters' fans didn't necessarily want."
A towering influence in jazz and fusion music, James is one of the most sampled players in hip-hop, with fragments from his songs Nautilus and Take Me To The Mardi Gras used as breakbeats by everyone from Run-D.M.C. to Slick Rick.

James had worked with jazz greats like Sarah Vaughan and he was at first optimistic. "Karen had the jazz feel, no question." But then she seemed a little overawed and conversation was minimal. Her mother's underwhelming response to early material had triggered Karen's nerves. "She was struggling, her health wasn't great, and the sessions were kinda awkward," says James. He describes it as a fishing trip deal. "You don't know what you're looking for, so you try stuff and throw in a line. You might try a polka or a waltz, to see what bites."

James got the impression that Richard had a silent psychological hold over the process. "Even though people perceived Karen as having the ultimate talent, the voice that people fell in love with, she yearned for more control over her art."

By the time Karen completed her album early in 1980, the mood was jubilant. Ramone invited Javors along to the listening party in

> "She played them all the time. She'd be talking to Phil in the sound room and hitting the sticks on the table. I think it was a stress reliever"

Photos: Getty

A&R Studios, where the album was played to Senior VP of A&M Derek Green, who had flown over from London specially for the occasion. Even though Ramone claimed later that the New York playback elicited a positive reaction, with Champagne corks popping, Javors remembers it differently, picking up on strange tension.

"It was like an oil painting in there. It was brutal," he says. What about the Champagne popping? "All I know is, it was very tense. Somebody from A&M [Green] was sitting there stony-faced, not responding. Usually you'll hear, 'Oh, that's great,' but there was nothing like that. You could just see the air go out of the room. My feeling was, it was already dead, the decision was already made."

Shortly after that Ramone and Karen flew to LA to play the album to Richard, Herb Alpert and Jerry Moss. The response there was even worse. Tracks were met with indifference and Moss asserted there was no hit song. Even though the sales team were poised, a catalogue number had been assigned and Karen had invested $400,000 of her own money into the project, A&M cancelled the album. Karen was deeply hurt at this rejection.

She had made a female soul album, her first compelling statement as a solo artist. Listening to the record 40 years later, what comes through is Karen's own fresh, funky aesthetic. She sings in a higher register with an upbeat, intimate approach, a conscious departure from the lush overload of songs like Solitaire or This Masquerade. This is an album of nimble, sophisticated soul; classy and smart like Teena Marie's *Lady T* or Patrice Rushen's *Pizzazz*.

Unfortunately, A&M executives could not get past the freight of the Carpenters' success and couldn't take a risk. Its release would have strengthened Karen's career as a solo performer and given the Carpenters a whole new audience. "It was bitter-sweet," says Javors. "I felt bad for Karen, because she put her heart and soul into this. And her money. So, to have her opinions and desires squashed was very hard to watch."

It is clear that Karen was at the start of a new phase, but once the album was shelved, she lacked the stamina to fight for her solo career. Devitto became aware of Karen's struggle with anorexia when they finished recording and were doing overdubs. "Karen didn't drink. She didn't eat, either. I remember hugging her and feeling nothing but a sack of bones. I hate to say it that way because she was so beautiful."

Devitto recalls that time with sadness. "I didn't know anything about anorexia, but someone explained to me what was going on with her. Being Italian, from an Italian family, you eat all the time. Just the concept of somebody eating and then getting rid of it was like, *What? Are you from Rome?* Romans used to do that to eat some more. The concept of anorexia was so foreign to me. I was like, *Why? Why would you do that?*"

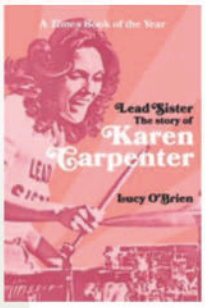
Even though her health was deteriorating, Karen knew how to conserve enough energy to sing well in the studio. Resolutely professional during recording, she went to great lengths to keep her private anguish secret.

A&M then coaxed Karen back into the studio with Richard (for 1981's *Made In America*), as if the solo outing had just been an embarrassing mistake. Karen's ex-lover Tom Bahler, a good friend of Ramone's, considers her solo record to be a pivotal point. "She could have done a number of records with Phil. I think she was beginning to free herself. But she was not free – she had one foot in the Carpenters and one foot in the new Karen Carpenter," he says. Because she was a drummer she could sing with rhythmical drive and "kick booty", whereas Richard was a classically trained pianist and "more of a ballad guy. Maybe he wasn't crazy about her record because it was so different".

It would have taken Karen great strength to resist her family and stand her ground as a solo artist. Bahler believes that Karen needed to rebel against the Carpenters' juggernaut, that she had many possibilities available to her. "But I think in that family, she was swimming upstream. No… she was swimming up the waterfall."

Karen died of complications from anorexia at the age of 32. At the behest of fans, her self-titled album was finally released in 1996, 13 years after her death. The record has become an important part of her legacy as a vibrant, iconic artist. RC

Family tied: Karen hides her troubles with brother Richard in 1981



Lucy O'Brien's book,* Lead Sister: The Story Of Karen Carpenter, *is out now in paperback (NineEight).

INTERPLANETARY CRAFTSWOMAN
KC deep cuts

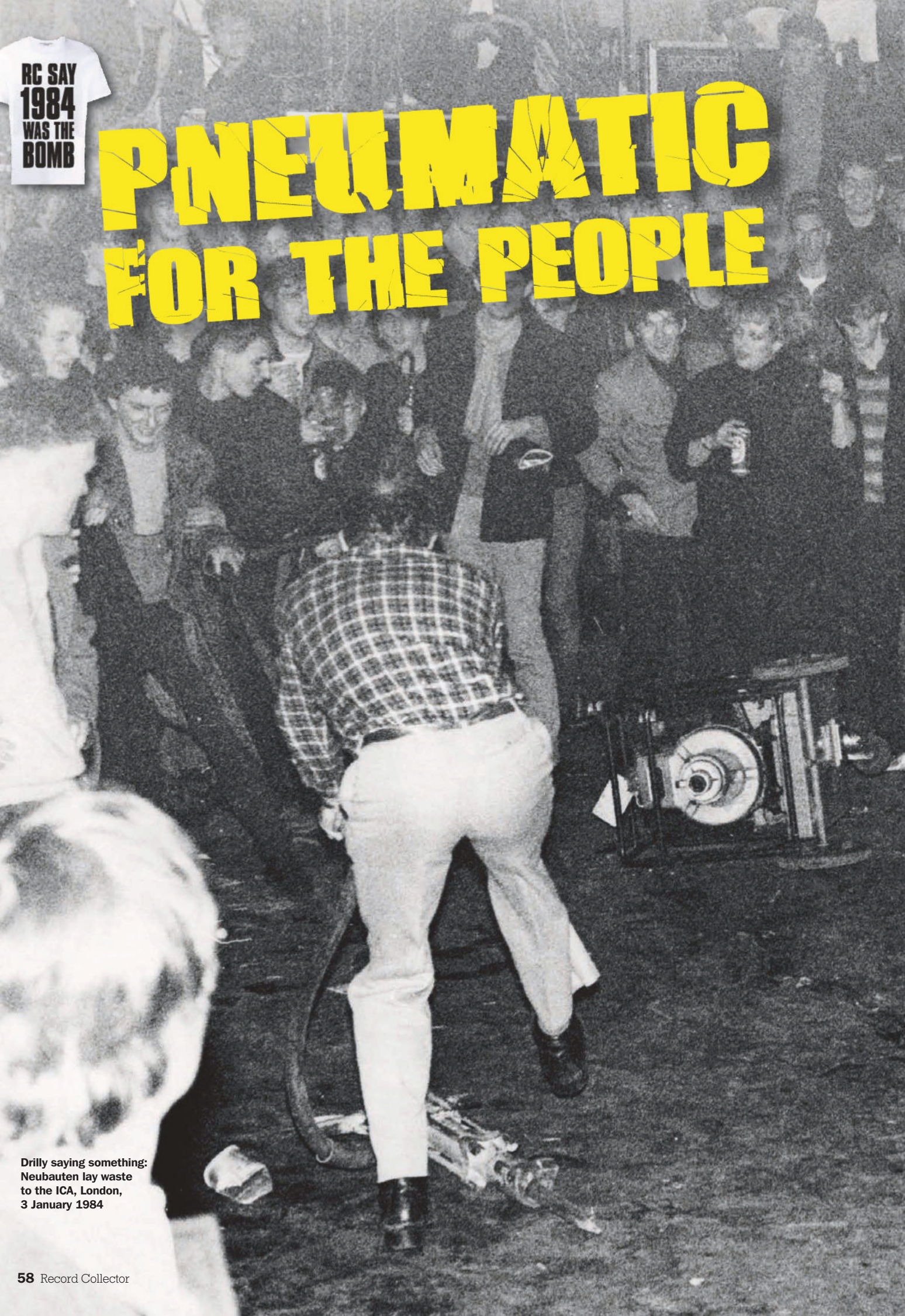
Looking For Love/I'll Be Yours (solo 7", Magic Lamp, 1966)
Taped on four-track, Karen's solo debut was a double A single released in 1966 on Magic Lamp, a tiny LA garage label founded by Wrecking Crew bassist Joe Osborn. On this vibrant slice of psych-pop, 16-year-old Karen already sings with a deep, resonant voice. Only 500 copies were pressed, but thankfully, you can still hear it on Spotify.

Another Song (from *Close To You*, 1970)
This idiosyncratic piece of baroque fusion on the band's debut LP begins with medieval song before moving into a jam in which Karen creates a trancelike rhythm. No wonder she loved the drums – she had the chops.

Sometimes (from *Carpenters*, 1971)
The closing song on the self-titled 1971 album, this originated as a poem written by Henry Mancini's daughter. So taken with this dedication to love and friendship, he set the poem to music and punted to the Carpenters, who loved it. What's so special about this version is its simplicity. Richard's long melodic piano intro perfectly sets up Karen's warm, heartfelt vocal. A track that features a contented Karen, before the raw anxieties crept in.

B'Wana She No Home (from *Passage*, 1977)
This track on *Passage* shows how Karen could indeed "kick booty". The arrangement was scored by Gene Puerling, founder of vocal groups the Hi-Lo's and Singers Unlimited. In the song she plays the part of a wealthy recluse who instructs her servant to tell visitors, "B'wana (Sir or Madam in Swahili), the mistress is not at home." Playful and savvy, Karen branches out into jazz soul, setting the template for her solo debut recorded two years later.

If I Had You (from *Karen Carpenter*, 1996)
The high point of Karen's solo album is a departure from the lush saturation of Carpenters' harmonies. Responsive to Rod Temperton's fluid melody and sax player Michael Brecker's jazz tones, Karen plays fast and light with her own vocal blend. "She built the vocal arrangements very carefully," says songwriter Rob Mounsey, "it was all mapped out in her head."



PNEUMATIC FOR THE PEOPLE

Drilly saying something: Neubauten lay waste to the ICA, London, 3 January 1984

Forming in West Berlin in 1980 and achieving their greatest notoriety circa 1984, industrial noise-punks **Einstürzende Neubauten** have far exceeded their projected life expectancy. Founding frontman **Blixa Bargeld** traces the evolution of the metalbashing pioneers. **Jeremy Allen** is all (suitably protected) ears

Photo: Getty

Blixa Bargeld is not one for small talk. When I first encounter the fearsome Einstürzende Neubauten frontman, I ask him how he is. He complains that he's sick. "I've got a very bad cold," he grumbles. "I'll be gentle with you," I splutter, and immediately wish I hadn't. Bargeld, the drill-wielding noise terrorist with a scream that could shatter the Reichstag Dome in the Platz der Republik, sits stony-faced on our Zoom call as silence descends and memories of journalists previously devoured and spat out no doubt enter his thoughts.

Once in flight, Blixa will be erudite and polysyllabic. Nick Cave, who played with Bargeld for 20 years in Nick Cave & The Bad Seeds, remembered when he first entered Blixa's orbit, having moved to West Berlin in 1982: "I know he wouldn't speak English to me for a long time and I couldn't speak German at all," said Cave, in an outtake from the 2014 documentary drama, *20,000 Days On Earth*. Having assumed Bargeld was a monoglot incapable of conversing with him, he added: "And then one day he spoke English; this beautiful, expressive English. Blixa was always playing the long game."

With an hour allotted for our interview, and with pleasantries fizzling like damp fireworks, we press on. Bargeld is here to talk about *Rampen (APM: Alien Pop Music)*, Einstürzende Neubauten's expansive, kaleidoscopic new double-album, which is sprawling and understated, driven more by mood and texture than melody. There's tension, too, like an unexploded ordnance or a praying mantis lying in wait.

Before long, however, we will be examining Neubauten's evolution, from feral, speed-munching noiseniks crawling out of the rubble of bomb-damaged West Berlin in 1980 – making ear-shattering music with scrap metal, power drills and jackhammers – through to the slicker, though no less idiosyncratic, outfit they are today.

Now 44 years into a career that started with an impromptu gig at the Moon Club in West Berlin, with a makeshift lineup that included Mania D's Beate Bartel and Gudrun Gut, Neubauten are in rude health creatively. They're always managed to shrug off classification, being too industrial for punk and too punk for industrial, and dismissive of the avant-garde. But now, deep into the 21st century, Bargeld has given Neubauten their own genre term.

"In the early 1980s, I coined the term Geniale Dilletanten [ingenious dilettantes]," he tells *RC*, "and I just thought maybe it's time to make up a new genre. Pop music is not normally something you would associate with Einstürzende Neubauten, but in a way, I think it is a form of pop music for the alien. Not necessarily aliens in the sense of extraterrestrial beings – though even that is possible – but more in the sense of the outsider, the abnormal people who are not getting satisfied by normal music."

In this alternative universe, Neubauten are as big as The Beatles, and *Rampen…* is their *'White Album'*. "There is one song on the album where the colour yellow is mentioned a lot," he says. "And when we were thinking about a title and what to do for the artwork, Andrew said 'Gelb' – which is German for yellow – in reference to *'The White Album'*." Andrew Chudy, for the uninitiated, is a percussionist also known as N.U. Unruh, a founding member of Neubauten who over the years has invented sundry experimental instruments fashioned out of metal and objets trouvés. An example of his handy work is "the Air Cake", pictured on the cover of 2004's *Perpetuum Mobile*, a contraption assembled from sawn-off plastic bottles, an airhorn and an old record player.

"Andrew was born in New York, and he has two sisters, and he was probably the greatest Beatles fan under the sky," reveals Bargeld. "He has every release that came out in America at the time from [1964's debut] *Introducing The Beatles: England's No 1 Vocal Group*, because his older sisters were obviously infected by Beatlemania. And so, he basically inherited the whole collection."

The similarities with the Liverpudlians' eponymous ninth studio album don't end there. The initial, strictly limited edition, release of the new record will include bas-relief lettering on the monochromatic cover, with a poster and five postcards of the members inside, with each record individually numbered.

So what does "Rampen", from their new album title, actually mean? "Rampen, as we call it in Neubauten lingo, is a ramp," Bargeld explains. "Like a starting ramp for a rocket." Essentially, Rampen is improvisation by another name, just as Tangerine Dream call their creative process "sessions". The earliest example of this method is Letztes Biest (Am Himmel) from 1985's *Halber Mensch*, according to Bargeld.

During the group's much delayed *The Year Of The Tiger 2022 Tour* (the sardonic promotional poster included *The Year Of The Rat Tour 2020* and *The Year Of The Ox Tour 2021* crossed out), Neubauten performed several improvisations each night, and the best of them form the foundations for the songs on the new album. The Pit Of Language, for instance, began life at their Kentish Town Forum show, with Bargeld improvising via fragments of text fed into a monitor onstage. The title Gesundbrunnen, meanwhile, taken from a Berlin locality, provided the letters G, E, D and B – the root notes the song is built on. The song itself is concerned with blackholes and the cosmos, lightyears away from the original catalyst.

Talk of the cosmic nature of the album leads to a conversation about kosmische, or krautrock, and the music Bargeld grew up on. Back in 70s Berlin, double-albums such as *Rampen…* would have been scarce, with new sounds more often discovered via the cassette underground and the American Forces Network.

"The tape recorder coincided with my musical socialisation," Bargeld says. "Of course, I loved vinyl, too, but vinyl was fucking expensive in Germany. They had a kind of cartel where a vinyl album was 22 German marks, which I couldn't afford very often. So, I grew up with cassettes, and in West Berlin you had a radio station called RIAS, the US radio in the American sector, where half of it was paid for by the American Congress. And it was the Cold War, so they played so much music, especially for the East! I taped everything from Jethro Tull to Alice Cooper… that whole classic rock music catalogue formed my musical social background, but I moved very quickly from Pink Floyd to krautrock."

Bargeld namechecks Neu! as a major influence; CAN and Kraftwerk, too. How about Faust, often cited as antecedents to Neubauten, themselves erroneously sold to Polydor with the promise of a "new Beatles" on the roster?

"I had *The Faust Tapes* because it only cost five marks," he admits. Does he have a big record collection? "Yes," he replies. "But it's in my office. It's archived, like most other things, including books. And I've also digitised all my cassettes."

In 1993, he bought his first computer, which became part of a meticulous operation in the production of words. "I still write by hand," he drawls, "and I still write in notebooks, but at some point, I type them up into the computer and the file goes into the archive. And then at some point later I print all these ideas and bind them in books. You wouldn't be able to open a document from '93 now, but I have 90 lengthy volumes of notes." It's some of these fragments, fastidiously tucked away, that he'll pick randomly and load into the monitor when he's onstage for some Rampen action.

It all sounds like a far cry from the messy birth of a band that looked as though it could self-destruct at any moment following their formation. Neubauten's debut album,

Deconstruction time again (clockwise from left): N.U. Unruh (top middle) and Mark Chung (crouching, front) pose with EN associates including Fad Gadget (top right), a few days after the notorious ICA stunt, 1984; Bargeld (far right) with Neubauten in the early 80s; the ICA takes a hammering, 3 January 1984

"There were bets on how long I would continue living": Bargeld (centre) with Neubauten, 1990

1981's *Kollaps*, remains a compellingly harsh listen, though through the dentist drill dissonance and decay is a detectable glimmer of beauty, such as the impromptu cover of Gainsbourg and Birkin's Je T'aime… Moi Non Plus, played with a scything, distorted organ and renamed Jet'm. Less talked about is the preceding 1980 cassette album, *Stahlmusik*, sold at Eisengrau, a West Berlin clothes shop-cum-meeting point run by Gudrun Gut and Bettina Köster.

"That was something that I recorded with Andrew alone in the inside of a hollow highway bridge," he explains. "We found a way through a hole into the inside of the bridge. Because the whole thing is steel, you could actually play the bridge itself." I mention that I listened to it before our interview and was surprised by how much the whole thing sings. "There was an incredible sound in there!" Bargeld enthuses. "And, and when trucks run over the bridge, it would make a… [imitates the rumble of an articulated lorry]."

In 1982, Neubauten signed with Some Bizzare, run by the maverick eccentric Stevo Pearce, a record producer and label boss who managed to help bring acts like Soft Cell and The The to prominence. Some Bizzare punched above its weight as an indie, but some of Stevo's methods to grab attention were not always appreciated, and there's been plenty of rancour in recent years from artists who feel they're still owed money, including Neubauten. When Coil, whose principle members are now deceased, reissued their 1984 album, *Scatology*, in 2001, they retitled it *Stevo, Pay Us What You Owe Us!* while Neubauten have not kept their feelings of enmity to themselves. I refer Bargeld back to the 2022 Kentish Town gig, where he put a punter in their place who was audibly requesting Morning Dew, to which he retorted: "No, because then Stevo would get some money." He chuckles.

LICENSED TO DRILL

10 Neubauten rarities

Stahlmusik *(Eisengrau/Rip Off, 1981 'mass market' edition)* £80
Debut C38 cassette tape sold from the Eisengrau shop in Berlin and distributed by the Hamburg label Rip Off, it was recorded from inside a motorway bridge.

Kalte Sterne *(ZickZack ZZ 40, 1981)* £50
Double 7" put out by Neubauten's first proper label, ZickZack.

Thirsty Animal *(Not on label, 1982)* £80
12" self-released collaboration with Lydia Lunch and Rowland S Howard.

2 x 4 *(ROIR A-133, 1984)* £10
Live recordings from a variety of European dates issued by famous German cassette label ROIR.

Heiner Müller – Die Hamletmaschine *(Rough Trade RTD 197.1208.1, 1991)* £50
A musical soundtrack by EN to the subversive East German playwright Heiner Müller's best-known work.

Tabula Rasa *(Mute BETON 106, 1993)* £120
Original vinyl copies of this Neubauten classic are rare, and therefore expensive.

Ende Neu Remixes *(Mute BETON 602, 1997)* £40
A double 12" package with remixes by Barry Adamson, Jon Spencer, Alec Empire and a pre-Too Many DJs Soulwax.

Berlin Babylon *(Reihe EGO 1101, 2001)* £70
Vinyl version of the soundtrack to this Neubauten documentary, with music specifically composed for the film.

Perpetuum Mobile *(Mute Stumm 221, 2004)* £100
Ridiculously scarce double vinyl LP.

Grundstück *(Potomak 158681, 2018)* £35
Neubauten's first fully-crowdfunded album came out on CD in 2005 with this vinyl/DVD reissue in 2018.

One thing is for certain, though; without Some Bizzare, Neubauten would have struggled to make resonant, panoramic albums like 1983's *Zeichnungen des Patienten O. T.*, recorded at Trident Studios, or *Halber Mensch* (1985) at Hansa Studios in Berlin. Does Bargeld look upon that time as bittersweet, where the breakdown of a contractual relationship is tempered by the great work they produced?

"It's not bittersweet at all," he fires back, "it's pure animosity. Whenever we do anything, such as load up a video on YouTube from 1986, it will be taken down three days later. Because Stevo is stopping us wherever he can, and he still has not paid us. And he's still trying to fuck us wherever and whatever we do."

"I RECORDED IT INSIDE A HOLLOW BRIDGE. IT HAD AN INCREDIBLE SOUND"

In 1984, Neubauten, with cement mixer and drills in tow – along with like minds Genesis P-Orridge and Frank 'Fad Gadget' Tovey – achieved infamy and sparked a number of headlines when their *Concerto For Voice And Machinery* went rogue. The collective assembled drilled into the stage at the London ICA, and the show was pulled after 25 minutes, a mini-riot ensuing. Neubauten were simultaneously alienating and being embraced, a young generation of impressionable musicians taking notes.

Fad Gadget issued the single Collapsing New People (a pun on the name Einstürzende Neubauten which means "collapsing new buildings" in German) based on a rhythmic loop provided with the band's full cooperation. Test Dept, a crew of South

Photos: Getty; Fritz Brinkmann

London metalbashers, were more opportunistic. "They founded after they saw us play in Amsterdam," says Bargeld with a smirk. Test Dept, in copying Neubauten, had cursed themselves with a recurring border control problem.

"We had a couple of conventional instruments like a bass guitar and a guitar that we could actually transport," remembers Bargeld, "but it usually meant going straight from the airport to a scrapyard, and then when the concert was finished, we'd leave everything there. We played in the Danceteria [New York club] about five times in two years and we just left all the junk in their backyard. And then when we played in Montreal, Andrew figured out where Test Dept kept all their stuff, so we basically raided their gear."

The noise was seeping into the mainstream: Depeche Mode, impressed by Neubauten's innovative use of found sounds, borrowed ideas for 1983's *Construction Time Again*. "I don't know that, nobody knows that," says Bargeld, cautiously, "but we worked with Gareth Jones, the producer of Fad Gadget's Collapsing New People, and later they asked Gareth if he would be interested in making an album with them, which meant Depeche Mode and Neubauten had the same producer in the same studio."

Martin Gore confirmed what others had already assumed when he spoke to *NME* in 1984: "I think really we have nicked a few of Neubauten's ideas," he admitted. "I was at their ICA date when they did the metal concerto and the power and the excitement was brilliant. What we're doing, though, is using

"IT USUALLY MEANT GOING STRAIGHT FROM THE AIRPORT TO A SCRAPYARD"

the ideas in a different context, in the context of pop."

In the 90s, Neubauten – now signed to Mute Records – attained a certain respectability as Bargeld slipped out of his tatterdemalion garb and into a suit. Albums like 1993 masterpiece *Tabula Rasa* demonstrated a new-found maturity where more mellifluous elements would converge with noise and fierce electronica. The fact Bargeld was still alive didn't go unnoticed by those who'd been certain – through his drug consumption and general dissolute living – he'd be in the ground before the 80s were over.

"There were bets put on my head as to how long I would continue living," he remembers with a macabre chuckle. "Nobody believed that I would still be around, but I am. I am more healthy than I was in 1984." Bargeld, surprisingly, likes to share recipes on the internet and has become something of a gourmand whose book, *European Crosswise: A Litany* offers a strange array of setlists and epicurean indulgences in the poshest restaurants across the continent.

In the early 2000s, Neubauten attempted to go it alone without a record company, a pioneering move at the time. They eventually achieved it with the help of Bargeld's wife Erin Zhu, who wrote the code for a crowdfunding website at Neubauten.org before it was known as crowdfunding, and years before people were using social media. *Rampen (APM: Alien Pop Music)* is the fifth and final instalment of the supporter project, which Bargeld says has become too "elitarian and fanatical". The group are searching for a new model to maintain their synergistic relationship with fans, but Bargeld says they won't be returning to a record company any day soon.

In 2014, Neubauten were commissioned by the Belgian town of Diksmuide to commemorate the outbreak of the First World War with a performance, which they reconstructed in the studio for the record *Lament*, released via BMG. And then in 2020 came their first album proper in 12 years, *Alles In Allem*, which may well be their best, landing at the worst possible time.

"Oh, you're rubbing it in now!" roars Bargeld like a wounded lion. "We were so happy when that record came out. We were high, really high when that record was finished. Finally, we had achieved something where we were 100 per cent happy with it. And then the pandemic came and everything we had planned for it was dumped in the ground. For two years, nothing happened."

Talking of might-have-beens, let's return to the Moon Club, the scene of Neubauten's very first ever gig, and ponder upon what might have happened had Gudrun Gut and Beate Bartel not left Neubauten to form Mania D? Would Neubauten sound very different?

"That's not quite correct," he remonstrates, "they were already in the process of forming Mania D when the first Neubauten show happened. I was asked to play a concert at the Moon, and then I asked my friends Gudrun, Beate and Andrew if they would join me. And it wasn't even clear at that point that it was a band, and certainly not one that would still be here 40 years later. Everything was in flux."

A memory comes to him: "I recall talking to Gudrun at the Dschungel, the nightclub, and we'd just signed the contract with Some Bizzare. Gudrun said to me: 'Are you going to continue doing Neubauten?' sounding surprised, because in that scene everything happened in a flash and then the next week, you'd do something else. And it was while talking to Gudrun that I realised: 'Okay, now this is a band… a band that exists.'"

Rampen (APM: Alien Pop Music) *is on Potomak.*

Building blocks (clockwise from bottom left): EN in 1985 (l-r): FM Einheit, Mark Chung, Alexander Hacke, N.U. Unruh, Blixa Bargeld; Bargeld in 1986; Neubauten today, with Bargeld bottom centre

Photo: Getty

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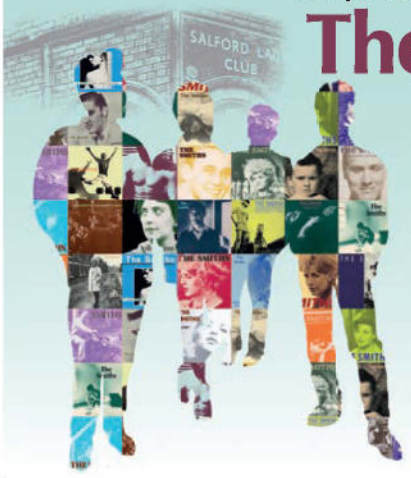

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FRUITS OF THEIR LABOURS

Bananarama had their first Top 3 hit in 1984, Robert De Niro's Waiting. **Rob Hughes** meets lifelong friends and bandmates Sara Dallin and Keren Woodward as they look back on **their** career, album by album

"We know where we've come from and what we've done together," says Sara Dallin of her lifelong friendship with Bananarama bandmate Keren Woodward. "It's very rare to actually go to school together, leave home together, work together and still be friends."

Now in their early sixties, Dallin and Woodward have known each other since they were seven-year-olds. This afternoon, *Record Collector* finds them pouring tea in their London hotel room, presiding over an extraordinary career that's seen them rack up sales of over 30 million and earn a spot in the *Guinness Book Of World Records* as the most commercially successful female band of all time.

Bananarama's journey to global superstardom began in earnest when they were invited to back Fun Boy Three on 1982's It Ain't What You Do (It's The Way That You Do It). The following year's debut, *Deep Sea Skiving*, scrambled preconceived ideas of what an all-girl band could be: post-punks with a pop vision and strong DIY aesthetic.

"We were making our own career, writing our own music and managing ourselves," explains Dallin. "Onstage, we were exactly as we would've been if we were in a club or anywhere else. I think that's why young girls could relate to us."

"I DON'T THINK ANYONE KNEW WHAT TO DO WITH US. *WE* DIDN'T KNOW"

The hits kept coming throughout the 80s, during which time Dallin, Woodward and fellow co-founder Siobhan Fahey transitioned into sophisticated dance-pop. And while chart success became more sporadic in subsequent years, Bananarama – with Dallin and Woodward as the core duo – have lost little of their appeal.

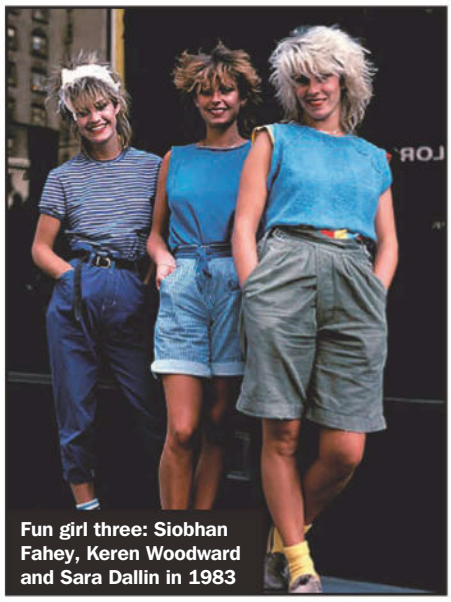
A new self-curated compilation, *Glorious - The Ultimate Collection*, toasts over 40 years in the industry.

"We decided to choose our favourite tracks from across four decades," says Woodward. "Sara and I have a history that no one else has, and it's been going for an extraordinary time. I'm very proud of us."

What better occasion, then, to look back on their recorded work.

DEEP SEA SKIVING

(London, 1983, **£5**) **Mischievous post-punk pop rules on their engaging debut, featuring hits Shy Boy, Na Na Hey Hey Kiss Him Goodbye and Really Saying Something, featuring Fun Boy Three. Also included is their version of Young At Heart, later a No 1 hit for The Bluebells.**



Fun girl three: Siobhan Fahey, Keren Woodward and Sara Dallin in 1983

SARA DALLIN: We'd done our first photo shoot with Derek Ridgers on Brighton pier [1981]. And we all had moccasins on. Terry Hall wore those as well – that was the standard shoe for the Fun Boy Three – and saw those photos in *The Face*. He phoned us up, we met, and it was all a bit monosyllabic: "Do you want to sing with us?" "Yeah." And off we went. But I don't think anyone knew what to do with us. And, in a way, *we* didn't know what to do with us.

KEREN WOODWARD: When you start a band, you don't necessarily have a masterplan. We didn't come from stage school, and we weren't put together in a manufactured way, but we were creative, we wrote songs. We were enjoying the ride but learning at the same time, so it was like, "OK, let's see where this takes us."

SD: We were very much involved with the songwriting, learning how to write from [co-writers/producers Steve] Jolley and [Tony] Swain. To be in the studio with them was just fantastic. Steve, in particular, was so good at harmonies and counter-melodies. And it was really exciting because it was all new. We'd started to travel and were having a few hits.

BANANARAMA

(London, 1984, **£6**) **The Nanas conquer America with the irresistible Cruel Summer (later included on *The Karate Kid* soundtrack), while Robert De Niro's Waiting compounds their reputation elsewhere. The band also show a serious side to their lyrics on Rough Justice, a song inspired by the shooting of Thomas Reilly, brother of Siobhan Fahey's boyfriend Jim Reilly of Stiff Little Fingers, during the Troubles in Northern Ireland.**

KW: It was still really early on in our career when Cruel Summer went Top 10 in America. That was a huge turning point. That was like, "How on earth are we in New York City with a huge hit, appearing on *American Bandstand* with Dick Clark?" And meeting Andy Warhol was a moment in time. You thought, "Oh my God, Andy Warhol has just said we're the coolest thing in New York!" And everybody wanted to know us in LA. A few years later we were walking back from a diner and Mike Tyson was sitting there on the front of his limousine, singing Cruel Summer back at us. It was extraordinary.

SD: Keren and I were huge fans of Robert De Niro, so that's where that song came from. It was about how teenage girls put pictures of fantasy figures or pop stars on their bedroom wall. Not that I ever put Robert De Niro on my wall, but it's kind of about hero worshipping. And it's always much easier to have that pretend boyfriend than actually having a real one, with all the problems that might involve. Robert De Niro actually called us one night, while we were watching *Brookside*. That was very strange, but we had a fun night out with him in Soho.

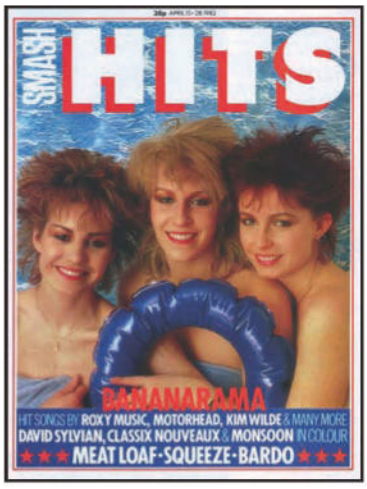
TRUE CONFESSIONS

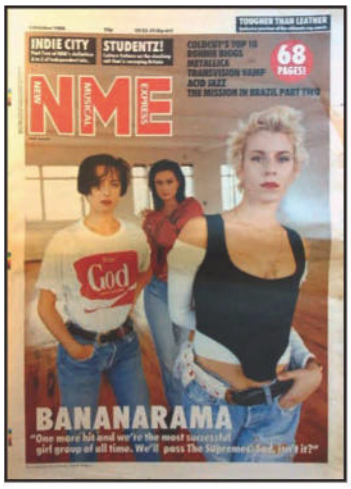
(London, 1986, **£5**) **Switching producers midway through, the trio enter a more sophisticated, dance-oriented phase. Covering Shocking Blue's Venus was a commercial masterstroke.**

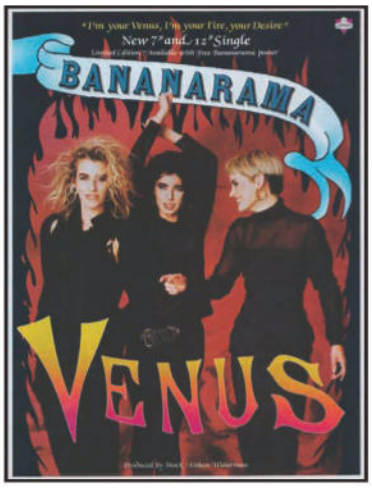
KW: There's some great stuff on there, like More Than Physical and Ready Or Not. That was another turning point, because we did most of it with Jolley and Swain then moved onto Stock, Aitken and Waterman to do Venus.

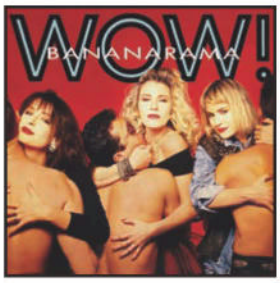
SD: It was at that point where I think we'd just heard Janet Jackson and then the Dead Or Alive song [You Spin Me Round (Like A Record)] and we just felt it was time for a change. Venus had already been in our setlist for a few years. It was one that we rehearsed really early on, with Really Saying Something and Aie A Mwana, back in our Denmark Street days. By the mid-80s, clubbing was just a massive part of our lives. Keren and I would be clubbing at Heaven constantly. So that hi-NRG beat and feel of Venus, that's how it came about.

KW: Recording Venus properly lent itself to that kind of [SAW] production. Doing it in that style was a move that really worked. *True Confessions* was another one that did really well in the States, and I presume that's because of Venus. I mean, it was massive.









WOW!

(London, 1987, £5)
Co-written with Stock, Aitken and Waterman, the band hit top form with I Heard A Rumour and Love In The First Degree. Siobhan Fahey quit afterwards, replaced by Jacquie O'Sullivan.

SD: We just wanted to make some pop music. Stock, Aitken and Waterman had already done Princess's Say I'm Your Number One and then they were working with Mel & Kim, which was cool stuff as well. So, it was early days and because we co-wrote with them, we just took it where both sides wanted it to go. I love I Heard A Rumour and Love In The First Degree. After that it got a bit more formulaic.

KW: I think *WOW!* was very much a case of developing a sound with them [SAW]. They were brilliant to work with and hugely talented, but I think they got so massively successful that resentment builds up from other people. So it's like, 'Oh, you're just a Stock, Aitken and Waterman act.' And it did get formulaic in some ways. We'd be in a car and think our track was coming on the radio, but it was someone else. The other thing with *WOW!* is that Jacquie [O'Sullivan] came in towards the end and we re-recorded I Want You Back and Nathan Jones with her.

POP LIFE

(London, 1991, £7)
Youth steps in as producer for a wildly eclectic set that spans dance-pop, reggae, acid house and even elements of terse rock. Arguably their greatest moment.

KW: It was a change of decade and technology was changing, too. It was all drum loops and samples. And *Pop Life* was completely different from anything else we'd ever done. It was like, "Let's just try this!" Youth would press a button and this *sound* would come out, then Sara would press something else. It was very DIY, like going back to the way we worked with the Fun Boy Three. I think Preacher Man is my favourite song from that album.

"IN SOME WAY WE HAD LOST THE EXCITEMENT WE HAD ON *WOW!*"

SD: I have no idea how we ended up working with Youth. It wasn't like we'd kept in touch over the years [they'd known him since his Notting Hill squat days]. The same goes for people like the lovely Andy Caine [guitarist and bassist] on [Doobies cover] Long Train Running. We also had the Gipsy Kings on that one. But we were allowed to just try anything we wanted. And everything was so quick. You'd press a button and it'd just be *there*. It wasn't like playing a guitar or doing the whole reel-to-reel thing, which is how we started out. So, if one idea didn't work, we'd just try something else. *Pop Life* was really fun to make.

PLEASE YOURSELF

(London, 1993, £15)
Slimmed to just a duo, Dallin and Woodward mark their final album for London by returning to producers/songwriters Stock and Waterman. With mixed results.

SD: In '93, Keren and I both had young families. I'd just had a baby and the decade had changed to Britpop and different kinds of music. And for us it was like, "OK, where are we going from here? Where do we fit in now?"

KW: I'm not sure we really knew what our position was. Maybe we felt that the Youth departure was enjoyable but wasn't really where we should be. There was a safety net of Stock and Waterman, but, equally, going back to them didn't really work for us. In some way or other it had lost that vibe and excitement that we'd had on *WOW!* We didn't want to do really cheesy stuff, we wanted to do dancey stuff. I think we wanted to do classic pop.

SD: It was all about harmonies. Then Erasure did a thing called *Abba-esque* [1992 EP] and you thought, "Well, that's what *we* were doing. Bugger off!" A few years later, Steps covered Last Thing On My Mind [1998] from *Please Yourself* and we did quite well out of that. Thank you, Steps! They did Movin' On as well, which is a great song.

ULTRA VIOLET

(Avex Trax, Japan, 1995; UK, LP 2020, £35)
A new label sees the Nanas rediscover their sleek 90s club groove. They also get pally with The Prodigy.

SD: Working with [producer and co-songwriter] Gary Miller was fun. I love Every Shade Of Blue and Take Me To Your Heart. I think we felt it was all a bit more indie-based – let's just do this and see how it goes. The videos were very casual, too.

KW: We were a bit more chilled at that point. I don't think we expected anything and didn't want anything, other than to make some music and have a great time doing it. The production side of it is very 90s.

SD: We performed Prove Your Love in Japan and that's where we first met The Prodigy. We were on the same label, Avex, only we were headlining the show. There was a big dinner and we all had to go up onstage and introduce ourselves. I remember walking past their table, expecting them to say something disparaging. But they absolutely loved us, and they became such good friends. Keith Flint was lovely, nothing like the Firestarter that people expected. He was very gentle, very kind.
KW: Everywhere he went, everybody loved Keith. I know it's a cliché, but he was genuinely the smile that lights up a room. He was just adorable.

DRAMA (A&G, 2005; LP 2019, £50)

After the low-key release of 2001's *Exotica* (available only in France), the duo decamp to Scandinavia for a fabulous Eurodisco comeback.
SD: We absolutely loved doing *Drama*, which came about after a slower period in our career, although we were still creative. We suddenly found ourselves recording in Sweden with a Swedish team, so it felt like a new lease of life. And I think that showed in the music. And it gave us two Top 20 hits, which we hadn't had in a while.
KW: *Drama* sort of rejuvenated everything for me, after being quite unsure of where we were going. There was no pressure with this at all. We didn't even record it in a set time – we made it in three separate periods throughout a year. It meant that a little more time and thought went into it. And just a lot more joy.
SD: We went to Sweden in each season and bought UGG boots, which had just become popular. You're in big jumpers and all cosy, just writing all these songs. It felt perfect. I was at my happiest then. I love Move In My Direction. And Look On The Floor is probably in my Top 10 songs of ours.
KW: Working with them was really inspiring. And again, open to any kind of experiment and trying different stuff out. That's how music should be.

VIVA

(Fascination, 2009; LP 2019, £60)
Initially conceived as a set of readjustments, their 10th album is instead dominated by Hi-NRG originals.
KW: We were going to do an album of all covers to begin with. Bryan Ferry's Tokyo Joe is on there, and S-S-S-Single Bed [originally a hit for Fox], which dates back to when Sara and I used to go ice-skating as teenagers. So that had always been at the back of our minds.
SD: They used to play that song and Steve Harley's Come Up And See Me (Make Me Smile) a lot, though we didn't cover that one. I think *Viva* probably started out as a covers idea, but then we couldn't resist writing our own stuff.
KW: It ended up becoming something else. It's a bit like doing this new compilation album, *Glorious*, deciding to put one new song on there and then getting carried away and doing more. That's how it tends to work. Love Comes is a great song, and Seventeen has always been a special one for us. Extraordinary is another one.
SD: We'd also started working with [producer/keyboardist/programmer] Ian Masterson on *Drama*, but that became more of a thing with *Viva*. That was a collaboration that's carried on ever since.

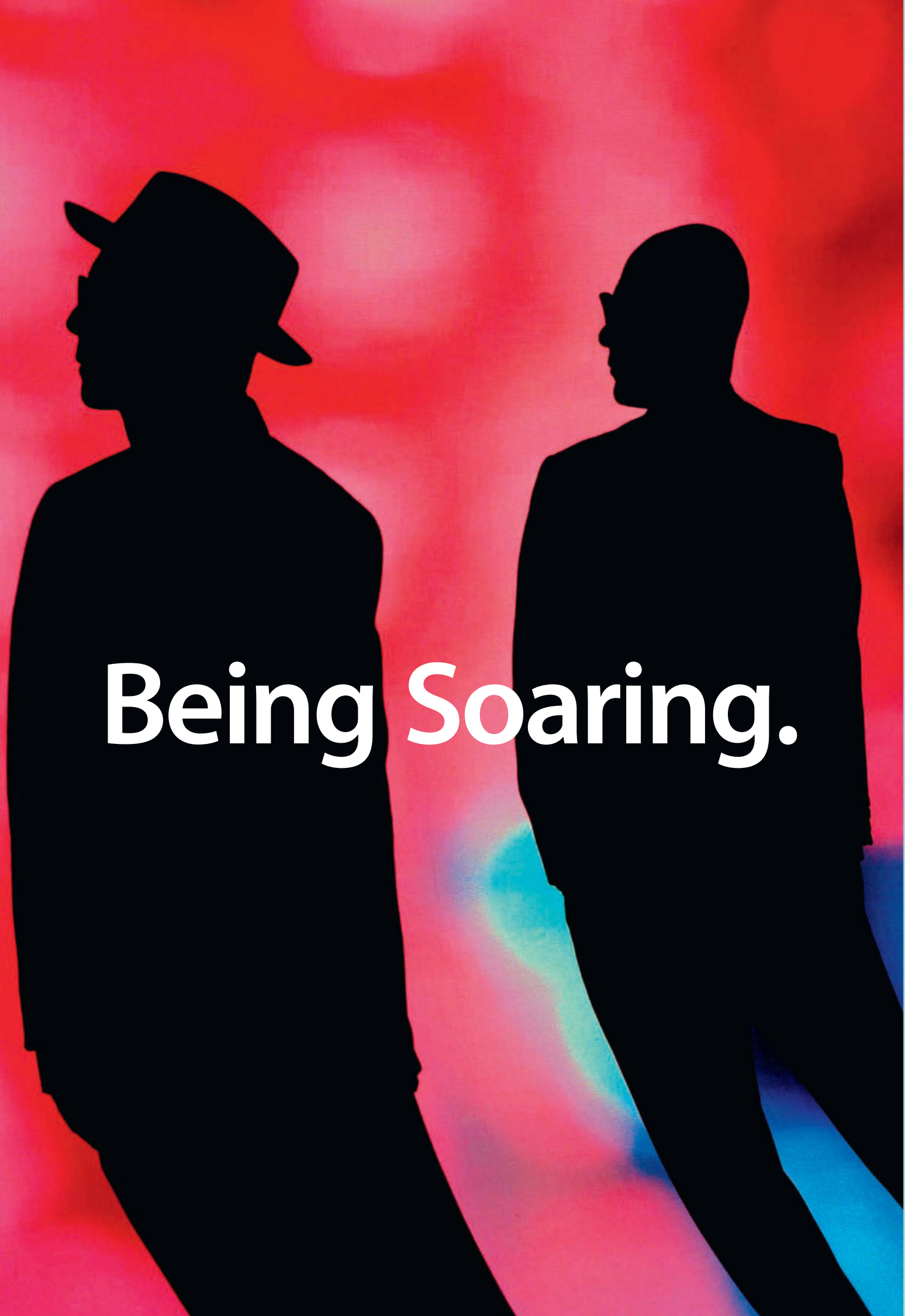
IN STEREO

(In Synk, 2019, £20)
Their first new album in 10 years (on their newly-minted label) followed a spate of international tours, an extensive reissue campaign and successful reunion shows with Siobhan Fahey.
SD: In the interim we'd done the *Now Or Never* EP [2012] and a couple of tracks for the States. And we did a tour of Hard Rock cafés over there, a charity thing [*Pinktober*, a breast cancer campaign]. That was another highlight for me. We took our band to America and had such a laugh.
KW: Even though *In Stereo* came out in 2019, Sara and I had been writing on and off. So, we already had quite a few songs ready for the album.
SD: That's when we realised we could actually release it ourselves and set up our own label. We just thought that's the way to go, as so many bands do now. I find it a crying shame that, after a certain amount of time, you don't get your songs back that you've written. You don't own them, ever. It's disgraceful. Owning them was really important to us, and that's how In Synk came about. We'd written *In Stereo* over a period of time, so it was like a mishmash of stuff.
KW: And there was Love In Stereo. We really liked it, we just didn't know it was a Sugababes song. Sara and I love their voices.

MASQUERADE

(In Synk, 2022, £20)
A late-career highlight, pulsing with electro-dance goodness. Several tracks are co-written with Dallin's daughter, Alice D.
SD: I still think *In Stereo* is a great album, but for me, *Masquerade* is the one. It might have begun as an EP, then ended up being an album.
KW: *Masquerade* is different because it was written and recorded in a shorter period of time. And therefore, for me, it's a bit like *WOW!*, in that there's a vibe that goes all the way through. As much as I think there were some great songs on *In Stereo*, *Masquerade* is a more cohesive album, one that actually sounds like it's come fully together.
SD: Alice is a singer-songwriter in her own right and she initially became involved because we loved her song, Favourite. Her version is much slower, more R&B, but we just gave that a go. Then as I was writing, Alice happened to be in my house, so I wrote a couple of songs with her. And it just worked really well. Forever Young is about me and Keren. It's quite a sweet song really, and it's very personal for us. Since we were 18 or 19, we've been able to write and perform music and travel the world. It really has been incredible.

Glorious: The Ultimate Collection *is out now on London records. Bananarama play London's Mighty Hoopla on 1 June 2024, Leeds' 80s Classical on 20 July and Glasgow's Summer Nights At The Bandstand on 10 August.*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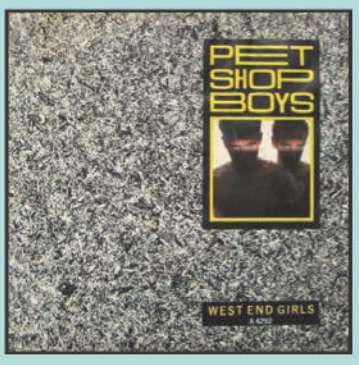
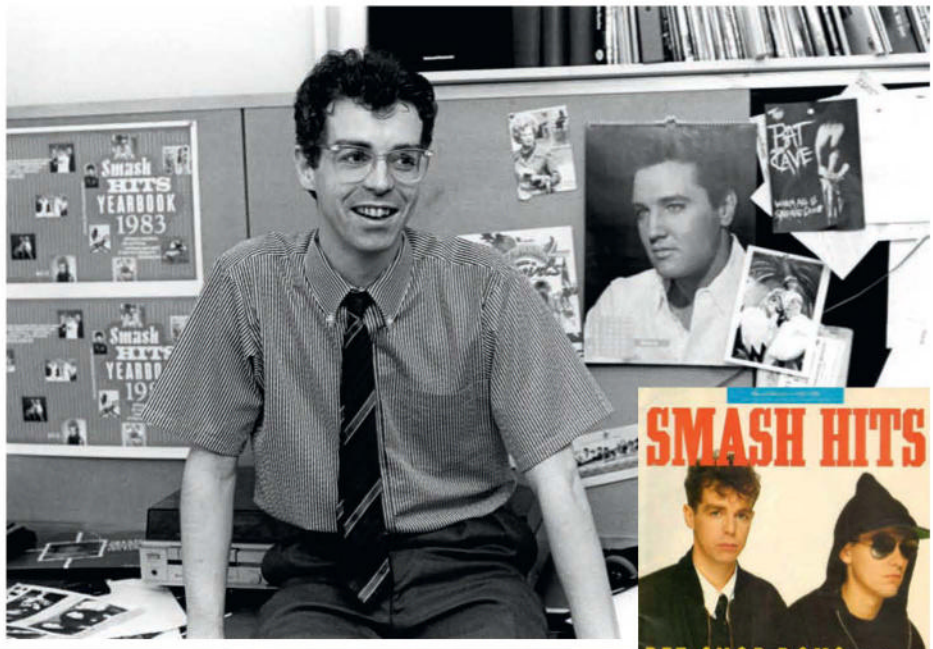


In April 1984, the original, faster Bobby O-produced version of West End Girls was released. Twenty months later they were No 1 with the statelier Stephen Hague mix. Since then, **Pet Shop Boys** have become the biggest-selling UK duo in pop music history. And they're still purveying their own unique line of euphoric/melancholic electronic dance music, as evinced by their brand-new album, *Nonetheless*. **Neil Tennant** and **Chris Lowe** talk **Pete Paphides** through their brilliant 40-year career while, on p. 73, **John Earls** rates all 15 of their albums and, on p. 77, **John Coleman** compiles a hefty discography. On pages 58 and 64 you will have already read about **Einstürzende Neubauten** and **Bananarama**, who both had a good 1984. There is more '84-related goodness here: on p80, we celebrate the ruby anniversary of PSBs' emergence by reliving 1984's **format wars**, when for the first time vinyl went into battle with the CD, before finally, on p. 86, naming **The Best Records Of 1984**.

Two hours?!" gasps Chris Lowe. The idea that the next couple of hours of his life might be spent talking about his past and present life as a Pet Shop Boy momentarily throws him. With Neil Tennant yet to arrive, it falls upon him to tell the group's publicist when the tea should be served. "Bring it in halfway," he decides. And then, half-jokingly, he suggests we should get AI to do the whole thing. Lowe promptly pulls his phone from the pocket of his black Adidas top and issues the command for his AI app to "write an interview with Neil Tennant and Chris Lowe of the Pet Shop Boys for *Record Collector.*'" Then, addressing your correspondent, he adds, "I'll send it to you if you want, then you can use it. Save us both a job!"



Boys to men (this page, clockwise from above): Neil Tennant in 1983, in the *Smash Hits* offices where he was assistant editor; on the cover of the same mag in February 1986; Tennant and Lowe promoting remix LP *Disco* later that year

Photos: Eric Watson

At this precise moment, in the West Wing boardroom of Somerset House, a stone's throw from Waterloo Bridge, Neil Tennant strides in. He removes his black greatcoat and drapes it over a chair. As he does so, paragraphs of pristine copy fill Chris Lowe's empty screen.

Interviewer: Thank you both for joining us today. Let's jump right in. Your latest album has been highly anticipated. Can you tell us about the inspiration behind it and how it differs from your previous work?

Neil Tennant: Absolutely. Our new album, titled Electric Dreamscape*, is a departure from our previous work in many ways…"*

"Well, that's obviously rubbish," cuts in the real Neil Tennant, gazing disappointedly at his virtual counterpart, who has failed to acknowledge one of the core Pet Shop Boys commandments. Every one of the duo's albums has had a one-word title. This bizarro-world version of Pet Shop Boys has failed at the first hurdle. "Never mind," he says, "It's reassuring that, after all this time, the only people who know how to be us are still us."

Over-chairing: Chris and Neil in 1987 and (below) on magazine covers including a rare Tennant 'triumphant' smile

For emphatic proof, we need look no further than Pet Shop Boys' 15th album, *Nonetheless*. Produced by console wrangler *du jour* James Ford (ending a three-album run with future-disco don Stuart Price), subjects addressed include Rudolf Nureyev's escape from Russia (Dancing Star), Oscar Wilde's post-imprisonment sojourn in Nice (Love Is The Law) and a song which uses the imagery of Greek mythology to imagine life as Donald Trump's bodyguard (Bullet For Narcissus).

The erudite, embattled humanism that shines through the sleek exterior of its 10 songs leaves you in no doubt whose name adorns the sleeve. Yet 40 years ago, it wasn't altogether clear that Pet Shop Boys knew what being themselves entailed. To read their earliest interviews is to remember the extent to which their existence was a vessel for their adoration of other people's records. When New Order put out Blue Monday, Tennant remembers feeling like he almost wanted to cry because it sounded so close to what he and Lowe had envisaged for themselves. Well, of course it was – a key influence on New Order at this time was New York producer Bobby Orlando, who had masterminded a string of early Hi-NRG club hits for Divine.

At *Smash Hits*, where Tennant famously worked as a music journalist, the singer's adoration of "Bobby O" was so total that, when he returned from a trip to New York – ostensibly to interview The Police at Shea Stadium – the entire office cheered as he announced that he had tracked down the producer and played him the demo that he had brought with him. Can he remember what Orlando said when he heard the songs?

"Oh, he was always going to like them," laughs Tennant. "It all sounded like a homage to him!"

"And Sting?" wonders Lowe, "What did Sting think about being used in this way?!"

Tennant replies: "Sting – to give credit where it's due – has consistently listed West End Girls as one of his favourite records of all time. Actually, it was great when I interviewed him, because it was Shea Stadium, the biggest show of their career, and afterwards, only one journalist gets the interview. The entire New York rock corps – *Rolling Stone*, *The Village Voice*, *Billboard* – are all there, and I'm talking to Sting. Because, of course, we'd been to the same school." For Tennant, pop stardom might have been beyond reach for the time being, but the pair would nonetheless have had much to bond over. Tennant remembers The Police singer, three years his senior, from their days at St Cuthbert's School Grammar School in Newcastle as "what you would have called 'a poser'. "There was a picture of the gymnastics team and everyone's like this, arms folded and slightly butch-looking, apart from one person, who's like that." Tennant affects a side-on smoulder.

As well as helping to inspire It's A Sin, Tennant credits his and Sting's alma mater for the aloof "survival persona" which he feels has remained with him. "My way of dealing with it was to think, you're all going to have hopeless jobs in Newcastle and I'm going to be rich and live in London or New York and be like David Bowie."

What's perhaps most interesting about this story isn't the differences it highlights between Tennant and the erstwhile Gordon Sumner, but the similarities. In pop star terms, both were fairly old before finally alighting on the formula that allowed them to quit their day jobs. In Sting's case, that meant swapping a life as a teacher and part-time jazz musician in order to move to London in 1977 and jump on the punk bandwagon with The Police. And Tennant?

One of the most moving songs on *Nonetheless*, New London Boy, details Tennant's arrival in the capital city in 1973. By that time, he had been writing songs for three years – initially alongside his friend Christopher Dowell in Dust. "We had entered the Newcastle *Evening Chronicle* talent competition," recalls the singer. "This was when we were trying to be the Incredible String Band, and Christopher played a zither, which was perpetually a semitone out." For

"It's reassuring that, after all this time, the only people who know how to be us are still us"

Pet chopper boys: Lowe and Tennant promote their 1987 Dusty Springfield collaboration What Have I Done To Deserve This?

IT'S A SYNTH

All the PSBs albums rated. *By John Earls*

Please (1986) **

Arriving fully formed, PSB's debut perfectly established their sonic identity. Among the irresistibly infectious synth-pop bounce, ballads including Later Tonight showed their depth.

Actually (1987) **

Housing two No 1 singles and several other permanent staples of their shows, *Actually* is – in Neil Tennant's own phrase – an imperial phase writ large.

Introspective (1988) ***

Perfectly suited to incorporate rave into their extended visions, like *Station To Station* or *Spirit Of Eden* Tennant/Lowe only needed six songs to shine.

Behaviour (1990) ***

Virtually every critic's favourite PSB album, this autumnal beauty concluded their imperial phase. Typified by Being Boring, it remains a towering work of austere grandeur.

Very (1993) ***

By contrast to its predecessor, *Very* was the Pets going as pop as possible, Go West and all. Dayglo pointy hats provided the perfect iconography – here were the pop songs to match.

Bilingual (1996) *

Inspired by a South American tour, PSB had a blast merging Latin music into their Englishness. The ballads are unusually flat, offset by unusually filthy grooves such as Discoteca.

Nightlife (1999) **

Despite its clubbing title, *Nightlife* showcases a multitude of genres. Made while writing their musical, too many songs resemble pastiches rather than heartfelt homages.

Release (2002) **

The momentum of a triumphant first Glastonbury was crushed by PSB's first "We're serious artists, *actually*" album. Eschewing pop for pomposity, it's largely hard work.

Fundamental (2006) ***

Although its overtly political stance continued *Release*'s seriousness, having Trevor Horn at his most orchestral as co-producer leavened the message. Grandiose, but satirically hilarious, too.

Yes (2009) *

Subsuming themselves into Noughties production titans Xenomania's world didn't result in an all-out pop triumph like *Very*. Nonetheless, when the chemistry worked it was exhilarating.

Elysium (2012) ***

A hidden gem, PSB's self-proclaimed LA album glides like the *Drive* soundtrack while inhabiting *Behaviour*'s sombre world. Stark beauty meriting reassessment.

Electric (2013) ***

New producer Stuart Price ushered PSB straight to the dancefloor for their most full-on club album. That Neil Tennant kept up the lyrical standard among the punishing beats was hugely impressive.

Super (2016) ***

Very much a second volume of *Electric*, its dancefloor mood was less surprising, but the standard stayed high. The Pop Kids is Pet Shop Boys' manifesto in four minutes.

Hotspot (2020) *

The final part of their trilogy with Stuart Price was designed to be less frantic. That's largely true, yet Monkey Business and Wedding In Berlin are the Pets at their lewdest and giddiest.

Nonetheless (2024) ***

Featuring several atypical unabashed love songs, Neil Tennant's voice has never been more gorgeous. Among the generally lush mood, Bullet For Narcissus epitomises PSB's history/bangers Venn diagram.

Photo: Eric Watson

Tennant, London was the Emerald City. He'd had his head thoroughly turned by David Bowie, and Tennant's attire – heading to London's self-styled "gayest nightclub" Chaguaramas in his women's platform shoes, where the DJ would play Walk On The Wild Side and Papa Was A Rolling Stone – reflected that. "I wanted to be a pop star," he affirms, "My plan was to visit music publishers and play them my songs, except I would have needed an electric guitar."

Dowell, who contracted HIV and died in 1989, would be pensively commemorated in Being Boring from Pet Shop Boys' 1990 masterpiece, *Behaviour*. Dowell's response to the news that his old friend had started making music with another Chris – an electro and hip-hop-smitten architecture student from Blackpool, who he'd met in a Chelsea hi-fi shop – inspired another song that would end up on that album, the unflinching emotional reportage of Jealousy. The quality of the duo's first compositions together tells you all you need to know about the creative electricity that sparked between Tennant and Lowe from day one.

In bloom: Tennant and Lowe in 1990, posing for one of the shots seen on the cover of *Behaviour*

What's less well-documented is the pair's initial uncertainty about how their new songs would be best presented. Worried that he might not be up to the challenge of fronting this project, Tennant mooted a third Pet Shop Boy as singer. Incredibly, it was very nearly Jimmy Somerville, soon to become lead singer of Bronski Beat.

"This," Tennant explains, "dates back to a period where Chris has moved up to Liverpool, but he and I are writing songs pretty seriously and he comes down every weekend. He's staying with these guys in Ealing who are the original pet shop boys [Lowe had some friends in Ealing, who worked in a pet shop]. Anyway, that's the connection – these guys know Jimmy Somerville, right?

"Yes," Lowe elaborates. "He wasn't there, but one of them was going out with him."

Tennant adds: "Jimmy was in a film made by something like the London Gay Teenage Group that was shown at the ICA – *Lost Youth*, I think it was called. And Jimmy sings in his falsetto voice: well, it's extremely impressive. And I said, 'Why don't we get him to be the singer, because he's really good.' Chris was not going to entertain that idea for a second!"

Bronski Beat were a far more explicitly political entity than Pet Shop Boys.

"Well," Tennant says, "I always used to say that Jimmy went into music to advance gay rights. All the songs were a commentary or an expression of various elements of being gay. And, of course, Smalltown Boy is just an unbelievable classic."

Forget everything you know about Neil Tennant after West End Girls, and you can understand his uncertainty that pop stardom was something he could plausibly carry off. This was January 1986 – five years after the commercial explosion of British synth-pop duos such as OMD, Soft Cell and Yazoo (and three after relative latecomers Eurythmics broke through). But other factors came into play. In the "new pop" heyday of ABC, The Human League and Frankie Goes To Hollywood – groups who all seemed to come with their own manifesto – the door was ajar to all sorts of unlikely aspirants. In Pet Shop Boys lore, Opportunities (Let's Make Lots Of Money) is the song whose ironic subtleties were lost on those who saw it as a celebration of Thatcherism rather than a critique of it. But perhaps by exaggerating something that's already present, a song can be about two entirely different things. Hiding there in plain sight is Pet Shop Boys' origin story. Aged 30 by this point, Tennant had to get a hustle on if he was going to make it.

"Oh, the whole thing was a hustle," he says. "I'd never really thought about it like that." Another *Smash Hits* trip to NYC allowed him to study a singer whose beginnings in music were one almighty hustle: "Madonna was very ambitious," he remembers. "Actually, the article was pretty much about that. She was forthright about it, but also funny, and, of course, in those days, she was very street: she arrived at the photo session with a hangover, she had the lollipop [photos at the time would often show Madonna sucking a lollipop]. It had been [her producer and boyfriend] Jellybean [Benitez]'s birthday party the night before. She had a hangover and she arrived on the subway. I liked her. She was chunky in those days. Very down to earth."

By this time, they'd already recorded the song that would give them their first No 1 single. West End Girls grew fully formed out of a couplet that landed in Tennant's head just as he was getting ready to go to sleep. He had been listening to Grandmaster Flash's The Message. In his mind, the beat kept playing and on top of it, the song's vocalist Melle Mel intoned, "Sometimes you're better off dead/There's a gun in your hand and it's pointing at your head." Once you know, it's impossible to miss. And yet, if you didn't, it sounded like the quintessential evocation of London in the mid-80s. "I was sitting next to Paul Weller on the plane during one of our endless promo trips to Italy," recalls Tennant. "He was surprised that West End Girls did so well in America, because it was so English. I said to him, 'I think they like us *because* we're English."

For Chris Lowe, who constantly reminded his singer not to smile or look "triumphant" on *Top Of The Pops*, the excitement of getting to appear on US TV's *Soul Train* became so great that he forgot his own rule. Interviewed by show host Don Cornelius, Lowe explained, "When we came to New York to record the first time, we didn't have a name, so we took the name Pet Shop Boys for ourselves because it sounded like one of those New York hip-hop groups that we like so much."

"It's great," Tennant says, "because [Cornelius] says, 'You don't look like a hip-hop band to me', and you go [strikes 'gang' pose], 'What do you mean?!'"

Why was it important to not look triumphant? Lowe recalls the time he saw Boomtown Rats appear on the show the week they got to No 1 with Rat Trap, in the process ousting John Travolta and Olivia Newton-John after several weeks at the top. "I always remember Bob Geldof tearing up the photo of John Travolta at the start of that performance. I found it really annoying, and I've never liked him since."

The handy thing about being a frontman with a degree in history but equally at home deconstructing the arc of a pop star's trajectory is that you can often draw parallels between

Photo: Eric Watson

the two. Less self-aware pop stars who achieve commercial and critical dominance at the same time only realise what they had when it's gone. In interviews to support the release of their 1988 album *Introspective* – whose hits included Left To My Own Devices, Domino Dancing and Always On My Mind – Tennant acknowledged they were now in their "imperial phase".

Later, he would elaborate: "We felt, making it, that we understood the essence of pop music and so we felt we could do what we liked." Writing for *Pitchfork* in 2010, pop theorist Tom Ewing further set out three criteria when it came to identifying an artist's imperial phase: "command, permission, and self-definition". He defined 'command' as an artist's ability to push the boundaries of their medium in a way that produces lasting change. 'Permission' covered the public's goodwill toward and interest in the artist's work – goodwill which, during this phase, is pretty much inexhaustible. And 'self-definition', argued Ewing, was the idea that future releases will be compared to those from the imperial phase.

In Britain, by the late 80s, pop belonged to Pet Shop Boys as thoroughly as it did to the Bee Gees in America a decade previously. And just as the Bee Gees did, the demand for their services meant that, suddenly, hits by other singers – Liza Minnelli, Dusty Springfield and Eighth Wonder – were effectively Pet Shop Boys songs featuring guest vocalists. The sense that they were almost coughing out albums at this point isn't dissipated by their recollection of working with Liza Minnelli on *Results* (an album that got its name from Janet Street-Porter's description of a dress she was wearing on a night out with them: "It gets me results"): "We did the whole album in 10 weeks. Which has never happened before or since."

The feeling of having a song turned down isn't a common one for Pet Shop Boys. It quite possibly happened with one of the highlights of their new LP, a purring slice of devotional electro-pop called Feel, which they initially earmarked for The Killers' Brandon Flowers. "We sent it to him when he was making his solo album with Stuart Price, but we don't know if it reached him – and then, during lockdown, I read a book about the spy, George Blake, escaping from prison. For some reason, it inspired me to return to this, so now it's about visiting a loved one in prison."

They remember another song offered out, this time to Bananarama. "They were always going to be difficult, weren't they?" suggests Lowe.

> **"We used to go to the Groucho club four nights a week. Robbie Williams might be there, Vic Reeves, Tracy Emin..."**

Recalls Tennant, "They asked us many times to write a song. And Sarah [Dallin] said, 'You've just picked something off the shelf, haven't you, and given it to us?'" He smiles. "She just knew. She's clever."

For most era-defining pop stars, the decade after the one in which they broke through tends to be the most unforgiving. Perhaps because they were self-aware enough to know that their legacy was secure, the 90s didn't see Tennant and Lowe overly concerned with emulating past glories. Burrow into the albums from this era: from Behaviour through to the raw emotional disclosure of 2002's Release, recorded amid the streets where Tennant grew up. In their canon, the latter is perhaps akin to Marvin Gaye's post-divorce 1978 confessional Here My Dear and it reflects the duality of their world. Songs such as This Must Be The Place I Waited Years To Leave, Se A Vida E and The Survivors are all sculpted by fresh sorrow – the latter a particular moving memorial to Tennant's *Smash Hits* colleague, Kimberley Leston: "She committed suicide," he says, "and her funeral was the starting point for that one. But, of course, surviving AIDS, and all the funerals – there were so many funerals in that period."

But then, to quote the title track from 1996's *Bilingual*, it seemed more important than ever to be seizing life: "Going out/And carrying on as normal." London in the 90s was a fine time to be doing just that. On the duo's new album, perhaps the most magisterial moment is A New Bohemia, an unabashed requiem to the cultural renaissance that swept through the capital in that decade. Tennant explains that the song is "based on a conversation we often have that: (a) we don't go out often enough anymore and (b)…

Lowe: "…if we did, where would we go?"

Tennant: "One time it used to be the Groucho Club, four nights a week. This was the 90s. We used to see Damien Hirst all the time, and that's how we got to know Sam Taylor-Wood. Robbie Williams might be in there. Sarah Lucas might be downstairs, and Vic Reeves. Tracey Emin…"

Lowe: "And absinthe had just become available, so it did feel quite bohemian."

And you thought it would last forever?

"No, no," replies Tennant, emphatically. "The Pet Shop Boys never think everything lasts forever, but it was fun while it lasted. Now there's probably a similar scene happening somewhere else. And we don't know where it is!"

It's impossible to talk about the movement that would become known as Cool Britannia without discussing Britpop. Perhaps surprisingly, Pet Shop Boys were excited to interact with its most prominent exponents. Their retooling of Blur's Girls & Boys kicked off a continuing trend for Pet Shop Boys remixes – see also Hallo Spaceboy with David Bowie; Sorry with Madonna; Cosmic Fringes with Paul Weller – that effectively blurred the line between remix and redefinition.

"Well, we liked the song," says Tennant. "And our remix ended up being the version that

Meet and Magritte: the Boys raid the costume cupboard for a scene from 1991's *Performance* video collection

Photo: Derek Ridgers

was released across Europe. Blur did a promotional tour of Europe, miming on television shows to our remix."

They were big Oasis fans, too, even to the extent that a couple of their songs – 1996 B-side The Truck Driver And His Mate and I Get Along from 2002's *Release* – are homages to Oasis. What did they like about Oasis?

"I thought the songs were good," says Lowe. "But what I really liked about them was that they enjoyed their celebrity – they embraced it all. That's something we've never been able to do. It's just not in our nature to go with it."

Tennant recalls seeing Oasis at Earl's Court in 1995 and being approached backstage by Liam Gallagher. Apparently, he turned to the PSBs frontman and said, "Eh, you're a bit like me: you just stand there and don't do anything." "This," says Tennant, "was obviously meant as a compliment."

Lowe warms to the idea: "I took it as a compliment. We don't really do anything, do we?"

Talk turns to working with outside writers. Collaborations have been a feature of Pet Shop Boys' recent career: West End musical *Closer To Heaven* with Jonathan Harvey; a new soundtrack to Sergei Eisenstein's 1925 silent film *Battleship Potemkin* orchestrated by Torsten Rasch. For their 2009 album, Yes, they hooked up with Girls Aloud hitmakers, Xenomania. *Yes* remains a professional highlight for both parties. "Brian Higgins [main Xenomania producer/writer] is a complete one-off, like working with Bobby O in a way," says Tennant.

"His method of working was just completely alien to us," enthuses Lowe. "It was fascinating. There would be teams of people dotted around the house in little writing rooms."

Tennant: "Girls Aloud wandering in and out."

Lowe: "At a certain point, they'd all be summoned into the living room area. And they all had to play the bits they'd written, and they'd be marked out of five."

Tennant: "And that included us. No special treatment."

Yes seemed to mark a shift in the way Pet Shop Boys were perceived beyond the pop literate Gen X-ers who first propelled them to ubiquity. That was the year they were invited to close the Brits with a medley of their best-loved songs. For What Have I Done To Deserve This, Lady Gaga assumed the Dusty Springfield role. Three years later, at the closing ceremony of the London Olympics, a global audience watched them being cycled around the Olympic stadium on chariots. Also appearing at the ceremony was George Michael, who had remained friends with Pet Shop Boys ever since Tennant interviewed Wham! for *Smash Hits*.

"There was sort of a panicky rehearsal," recalls Tennant, "because all the people working there were volunteers. There were a lot of selfies going on with One Direction. And so, we went back to our dressing rooms for a quiet half-hour before getting ready to do it live. The person in the dressing room next to ours was playing music really loudly on a stereo system, and I said to our tour manager, 'Can you go and tell them to turn that down, or preferably turn it off?' He said, 'It's George Michael,' and I said, 'Well, you can still tell him to turn it down!' Next thing we know, the door's flung open, George Michael comes in and says, 'Did you ask me to turn my music down?' I said, 'Yes, I fucking did!' And he said, 'Give me a hug' – very sweet – then he went back to his room and played West End Girls very loudly."

It would be the last time they met.

"He reminded me a bit of me, slightly geeky," Tennant decides. "He once came up to me in the Wag Club when Opportunities came out. He said, 'I think you should have the middle bit in twice.' I immediately thought, He's right."

Not too many of Pet Shop Boys' contemporaries have stayed the course. And of those that have, few suit that overused epithet 'national treasure' quite as perfectly as they do. Tennant isn't so sure. "I sometimes feel with us that we've been glossed over a bit. People often write great things about us, but I sometimes think the public's affection for us is a bit lacking, and maybe that's our fault. We've never made it easy to like the Pet Shop Boys."

"Hah!" exclaims Lowe. "We're just not very likeable!"

Then again, gaze across the cultural landscape of this decade and they're never too far from the action. Sophie Ellis-Bextor may have provided the feel-good coda of *Saltburn*, but it was the deathless electro-noir of Rent in that film's karaoke scene that anchored it to a moment in time. A couple of years previously, when Russell T Davies came to name his mini-series set in London as the AIDS crisis escalated, he called it It's A Sin. Sleaford Mods' most recent single was a faithful cover

Cone groovers: the dynamic duo in 2003; (below inset) the ever LGBT-friendly PSBs grace the covers of *Out* and *Attitude*

"George Michael comes in and says, 'Did you ask me to turn my music down?' And he said, 'Give me a hug'"

Photos: Chris Nash, Alasdair McLellan

of West End Girls; while masked rap and grime MC Casisdead collaborated with Tennant on a song which featured on his Brit Award-winning album *Famous Last Words* – a chalk-cheese contrast which seems to cause Lowe moderate amusement.

The widespread affection in which they're held – one that traverses all lines of tribal loyalty, gender, generation and sexual orientation – would have been apparent to anyone who saw, either on TV or in person, their barnstorming headline set on the Other Stage at Glastonbury in 2022. The passing of the decades meant that Always On My Mind, Being Boring and Go West – songs charged with emotion the first time around – now landed like grenades of euphoria and longing.

For 22 agonising minutes, however, none of this was apparent to Lowe. The giant screen onto which graphics were to be projected failed to rise, leaving Tennant alone before 70,000 fans, unable to communicate with the rest of his musicians. Beside the singer was a keyboard lacking its owner who, unbeknownst to him, was stuck behind the screen playing the keyboard allocated to him for set opener Suburbia.

"I realised," says Lowe, "that I wasn't going to get to my front keyboard in time to start playing, so I climbed up the steps to get back to my second keyboard at the back. I actually fell over at one point because I had this stupid mask on. So, I can't see, it's pitch black and I'm literally crawling on my hands and knees. And I'm trending on Twitter: #WheresChris!"

RC puts it to Pet Shop Boys that they may be in the throes of another imperial phase. As ever, history holds all the answers. Tennant cites the example of Napoleon who, while being held prisoner on St Helena, fashioned his own myth – which endured to such an extent that, several years later, his nephew became Napoleon III. Now in their myth phase, Pet Shop Boys are in their Napoleon III years.

"Perhaps we can get our nephews to do our next Glastonbury set," ponders the singer.

"As well as getting AI Chatbot to do the interviews, obviously," adds the keyboardist.

"That reminds me," says Tennant, pointing at Lowe's phone on the boardroom table. "What else did we say?"

Lowe picks up his device and scrolls through the remainder of the interview with the AI Pet Shop Boys.

"Apparently, 'We're constantly evolving as artists, and we're excited to see where this journey takes us next.'"

"Fair enough," nods Tennant. "But would we literally say that?"

"No," says Lowe. "But our nephews might." RC

Nonetheless *is released by Parlophone on 26 April.*

Boys II Mannequin: Tennant and Lowe in 2024, about to release their 15th album, *Nonetheless*

The Pet Shop Boys UK Discography

By John Coleman

Neil and Chris are a truly prolific duo, but this is a near-complete UK discography as far as vinyl is concerned and we have added a few choice CD releases for good measure.

SINGLES

84	Epic A 4292	**West End Girls/Pet Shop Boys** (7", original "Nouvelle Version", p/s) **£30**
84	Epic TA 4292	**West End Girls (Extended)/Pet Shop Boys** (12", p/s) **£30**
85	Parlophone R 6097	**Opportunities (Let's Make Lots of Money)/In The Night (matrix A-3-1-2)** (7", 1st mix, white p/s) **£15**
85	Parlophone 12R 6097	**Opportunities (Let's Make Lots of Money) (Dance Mix)/In The Night** (12", white p/s) **£30**
85	Parlophone 12RA 6097	**Opportunities (Let's Make Lots of Money) (Version Latina)/ (Dub For Money Remix)/In The Night (Extended Mix)** (12", large picture labels, die-cut p/s) **£25**
85	Parlophone 12R 6097	**Opportunities (Let's Make Lots of Money) (Dance Mix)/In The Night (Extended Mix)** (12", mispressing, b-side plays 'Opportunities (Dub For Money Remix)', p/s) **£30**
85	Parlophone 12R 6097	**Opportunities (Let's Make Lots of Money) (Dance Mix)/ In The Night (Extended Mix)** (12", 2nd mispressing, b-side plays 'Opportunities (Version Latina)', p/s) **£30**
85	Parlophone R 6115	**West End Girls/A Man Could Get Arrested** (7", paper labels, p/s) **£6**
85	Parlophone 12R 6115	**West End Girls (Dance Mix)/A Man Could Get Arrested/ West End Girls** (12", paper labels, p/s) **£12**
85	Parlophone 10R 6115	**West End Girls (Untitled Mix)/A Man Could Get Arrested (4.09 mix)/ West End Girls (7" mix)** (10", round fold-out p/s; sealed with sticker) **£60**
86	Parlophone 12RA 6115	**West End Girls (Shep Pettibone Mastermix)/West End Dub/ A Man Could Get Arrested (4.09 mix)** (12", black/blue/red p/s, standard labels) **£10**
86	Parlophone 12RA 6115	**West End Girls (Shep Pettibone Mastermix)/West End Dub/A Man Could Get Arrested (4.09 mix)** (12", same as above with 6" circle on sleeve **£10**
86	Parlophone 12RA 6115	**West End Girls (Shep Pettibone Mastermix)/West End Dub/ A Man Could Get Arrested (4.09 mix)** (12", stickered black/blue/red p/s with 6" die-cut hole & 6" yellow picture labels) **£10**
86	Parlophone R 6129	**Opportunities (Let's Make Lots of Money)/Was That What It Was?** (7", reissue, silver sleeve) **£8**
86	Parlophone R 6129	**Opportunities (Let's Make Lots of Money)/Opportunities (Reprise)/ Opportunities (Original Dance Mix)/Was That What It Was?** (12", reissue, silver sleeve) **£12**
86	Parlophone R 6116	**Love Comes Quickly/That's My Impression** (7", paper labels, p/s) **£6**
86	Parlophone 10R 6116	**Love Comes Quickly (Dance Mix)/That's My Impression (Disco Mix)**(10", PVC sleeve with poster) **£100**
86	Parlophone 12R 6116	**Love Comes Quickly (Dance Mix)/That's My Impression (Disco Mix)** (12", large picture labels, die-cut white sleeve) **£10**
86	Parlophone R 6140	**Suburbia/Paninaro** (7", black labels, paper p/s or glossy card p/s) **£6**
86	Parlophone 12R 6140	**Suburbia (The Full Horror)/Paninaro/Jack The Lad** (12", p/s) **£10**
86	Parlophone RD 6140	**Suburbia)/Paninaro/Love Comes Quickly (Shep Pettibone Remix)/ Jack The Lad/Suburbia Part Two** (double pack, gatefold p/s) **£10**
87	Parlophone R 6171	**Always On My Mind/Do I Have To?** (7", p/s) **£4**
87	Parlophone 12R 6171	**Always On My Mind(Extended Dance Version)/Do I Have To?/ Always On My Mind** (12", p/s) **£8**
87	Parlophone 12RX 6171	**Always On My Mind(Remix)/Do I Have To?/Always On My Mind (Dub Version)** (12", p/s) **£10**
87	Parlophone R 6158	**It's A Sin/You Know Where You Went Wrong** (7", black labels, p/s) **£5**
87	Parlophone R 6158	**It's A Sin (Disco Mix)/You Know Where You Went Wrong/It's A Sin (7" Version)** (12", p/s) **£8**
87	Parlophone R 6158	**It's A Sin (Ian Levine Remix)/You Know Where You Went Wrong (Rough Mix)** (12", p/s) **£10**
87	Parlophone R 6168	**Rent/I Want A Dog** (7", Injection moulded or paper labels, p/s) **£6**
87	Parlophone 12R 6168	**Rent (Extended Mix)/Rent (Dub)/I Want A Dog** (7", p/s) **£8**
87	Parlophone R 6163	**What Have I Done To Deserve This (with Dusty Springfield)/ A New Life** (7", silver/black labels, p/s) **£6**

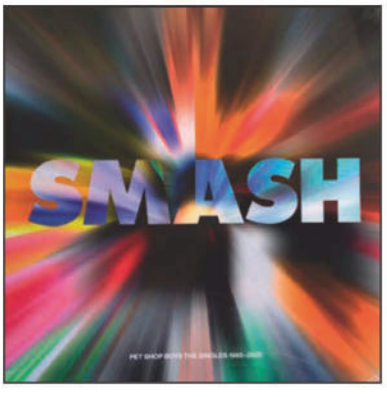
87 Parlophone 12R 6163 **What Have I Done To Deserve This (with Dusty Springfield)/ A New Life/What Have I Done To Deserve This (with Dusty Springfield) (Disco Mix)** (12", p/s) **£8**
88 Parlophone R 6177 **Heart/I Get Excited (You Get Excited Too)** (7", Neil or Chris p/s/) **£6**
88 Parlophone 12R 6177 **Heart (Disco Mix)/I Get Excited (You Get Excited Too)/Heart (Dance Mix)** (12", Neil or Chris p/s/) **£10**
88 Parlophone 12RX 6177 **Heart (12" Remix)/Heart (Dub Mix)I Get Excited (You Get Excited Too)/Heart (Dance Mix)** (12", Neil and Chris p/s/) **£10**
88 Parlophone R 6198 **Left To My Own Devices/The Sound Of The Atom Splitting** (7", paper sleeve/outer sleeve, p/s/) ..... **£5/£6**
88 Parlophone 12R 6198 **Left To My Own Devices (The Disco Mix)/Left To My Own Devices/ The Sound Of The Atom Splitting** (12", paper sleeve/outer sleeve, p/s/) ..... **£10/£12**
88 Parlophone R 6190 **Domino Dancing/Don Juan** (7", p/s/) **£4**
88 Parlophone 12R 6190 **Domino Dancing (Disco Mix)/Don Juan/Domino Dancing (Alternative Mix)** (12", p/s) **£4**
88 Parlophone 12RX 6190 **Domino Dancing (Base Mix)/Don Juan (Demo)/ Domino Dancing (Demo)** (12", p/s) **£16**
89 Parlophone RS 6220 **It's Alright/One of The Crowd/Your Funny Uncle** (7", Limited Edition with obi strip, p/s/) **£8**
89 Parlophone 10R 6220 **It's Alright/It's Alright (Extended Dance Mix)** (10", alternative versions, poster, p/s) **£15**
90 Parlophone R 6275 **Being Boring/We All Feel Better In The Dark** (7", paper labels, p/s) **£5**
90 Parlophone 12R 6275 **Being Boring (Extended Mix)/We All Feel Better In The Dark (Extended Mix)** (12", p/s) **£12**
90 Parlophone 12RX 6275 **Being Remixed: Being Boring (Remix)/We All Feel Better In The Dark (After Hours Climax)/We All Feel Better In The Dark (Ambient)** (12", p/s) **£15**
90 Parlophone R 6269 **So Hard/It Must Be Obvious** (7", red paper or injection labels, p/s) **£5**
90 Parlophone 12R 6269 **So Hard (Extended Dance Mix)/It Must Be Obvious/So Hard (Dub Mix)** (12", p/s) **£8**
90 Parlophone 12RX 6269 **So Hard (The KLF Vs Pet Shop Boys)/It Must Be Obvious (UFO Mix)** (12", p/s) **£15**
91 Parlophone R 6301 **DJ Culture/Music For Boys** (7", p/s) **£5**
91 Parlophone 12R 6301 **DJ Culture (Extended Mix)/Music For Boys/DJ Culture (Part 2)** (12", p/s) **£8**
91 Parlophone 12RX 6301 **DJ Culturemix /Music For Boys (Part 3)/Overture To Performance** (12", p/s) **£12**
91 Parlophone R 6306 **Was It Worth It?/Miserablism** (7", p/s) ..... **£X**
91 Parlophone 12R 6306 **Was It Worth It? (12" Mix)/Was It Worth It (Dub)/Miserablism** (12", p/s) **£8**
91 Parlophone R 6285 **Where The Streets Have No Name (I Can't Take My Eyes Off You) (7" Edit)/How Can You Expect To Be Taken Seriously?** (7", p/s) **£6**
91 Parlophone R 6285 **Where The Streets Have No Name (I Can't Take My Eyes Off You) (Extended Mix)/How Can You Expect To Be Taken Seriously? (Extended Mix)** (12", p/s) **£8**
91 Parlophone R 6283 **Jealousy/Losing My Mind** (7", paper or injection labels, p/s) **£5**
91 Parlophone R 6283 **Jealousy (Extended Mix)/Losing My Mind (Disco Mix)** (12", p/s) **£8**
93 Parlophone R 6356 **Go West/Shameless** (7", p/s) **£6**
93 Parlophone 12R 6356 **Go West (Mings Gone West: First And Second Movement)/ Go West (Farley And Heller Disco Mix)/Go West (Kevin Saunderson Tribe Mix)** (12", p/s) **£12**
93 Parlophone R 6370 **I Wouldn't Normally Do This Kind Of Thing/Too Many People** (7", p/s) **£6**
93 Parlophone 12R 6370 **I Wouldn't Normally Do This Kind Of Thing (Extended Nude Mix)/ I Wouldn't Normally Do This Kind Of Thing (Grandballroom Dub)/ West End Girls (Sasha Remix)/West End Girls (Sasha Dub)** (12", p/s) **£12**
93 Parlophone R 6348 **Can You Forgive Her?/Hey Headmaster** (7", p/s) **£5**
93 Parlophone 12R 6348 **Can You Forgive Her?: 4 Mixes** (12", p/s) **£15**
93 Parlophone R 6348 **Can You Forgive Her? (7" version)/Hey Headmaster** (red or blue vinyl, factory custom press, p/s) **£600**
94 Parlophone 12R 6386 **Yesterday, When I Was Mad: 3 Mixes** (12", p/s) **£8**
94 Parlophone R 6377 **Liberation/Decadence** (7", p/s) **£6**
94 Parlophone 12R 6377 **Liberation (E Smoove 7" Edit)/Liberation (E Smoove 7" Edit)/ Liberation (Oscar G's Dopeasdub Mix)/Liberation (Murk Dirty Club Mix)/ Young Offender (Jam & Spoon Trip-O-Matic Fairy Tale Mix)/Young Offender (Remix No 2)** (12", double pack, p/s) **£15**
94 Spaghetti R 6382 **Absolutely Fabulous/Absolutely Fabulous (Dull Soulless Dance Music Mix)** (7", words and music from the BBC TV Series *Absolutely Fabulous*. Produced and mixed by Pet Shop Boys, p/s **£10**
94 Spaghetti 12R 6382 **Absolutely Fabulous: 4 Mixes** (12", words and music from the BBC TV Series *Absolutely Fabulous*. Produced and mixed by Pet Shop Boys, p/s) **£15**
96 Parlophone RLH 6414 **Paninaro (7" Mix)/In The Night** (7", jukebox issue, plain sleeve) **£8**
95 Parlophone 12RX 6414 **Paninaro '95 (The Remixes Part One): 4 Mixes** (12", p/s) **£15**
95 Parlophone 12R 6414 **Paninaro '95 ((The Remixes Part Two): 3 Mixes** (12", p/s) **£15**
96 Parlophone RLH 6431 **Before/The Truck Driver And His Mate** (7", jukebox issue, plain sleeve) **£10**
96 Parlophone 12RX 6431 **Before: 9 Mixes** (3x12" vinyl, Box Set, grey cover, inners) **£20**
96 Parlophone RLH 6443 **Se A Vida É (That's The Way Life Is)/Before (Single Edit)** (7", jukebox issue, plain sleeve) **£15**
96 Parlophone 12RD 6443 **Se A Vida É (That's The Way Life Is): 7 Mixes** (2x12", yellow and green dayglow colour vinyl, p/s) **£25**
97 Parlophone 12R 6460 **A Red Letter Day (Basement Jaxx Nite Dub)/A Red Letter Day (Trouser Enthusiasts Congo Dongo Dubstramental)/The Boy Who Couldn't Keep His Clothes On (The Far Away Dub)** (12", Limited Edition red vinyl, stickered sleeve, p/c) **£15**
97 PSB Fan Club PSB97 **It Doesn't Often Snow At Christmas** (CD, fan club issue in sealed silver bubble wrap) **£125**
97 Parlophone RLH 6470 **Somewhere/Se A Vida E (That's The Way Life Is)** (7", jukebox issue, plain sleeve) **£15**
99 Parlophone 12R 6523 **I Don't Know What You Want But I Can't Give It Any More: 6 mixes** (12", inner, p/s) **£15**
00 Parlophone 12R6533 **You Only Tell Me You Love Me When You're Drunk: 4 Mixes** (2x12", inners, p/s) **£12**
03 Parlophone 12R 6620 **Miracles: 3 Mixes** (12", white vinyl, die-cut sleeve, inner) **£15**
06 Parlophone R 6690 **I'm With Stupid/Girls Don't Cry** (7", picture disc, p/s) **£8**
06 Parlophone R 6708 **Minimal (Radio Edit)/In Private (7-inch Mix)** (7", clear vinyl, p/s) **£20**
06 Parlophone R 6723 **Numb (New Radio Version)/Party Song** (7", Limited Edition, inner, p/s) **£8**
06 Parlophone 12R 6723 **Numb (Album Version)/Numb (a capella)/Psychological (Ewan Pearson Mix)** (12", Limited Edition, inner, p/s) **£8**
09 Parlophone 12R 6772 **Did You See Me Coming?: 3 Mixes** (12", inner, p/s) **£15**
10 Parlophone R 6810 **Love Life/A Powerful Friend** (7", blue Parlophone die-cut sleeve, RSD issue, 1,000 only) **£25**
12 Parlophone R 6879 **Leaving/Leaving (Demo)** (7", 500 only, sealed, p/s) **£20**

12	Parlophone 12R 6879	**Leaving (Lost Her Remix)/Happy Sad Remix/ Happy Hour Remix** (12", 180g vinyl, inner, p/s)	**£20**
13	x2 0001 VL1	**Axis/Axis (Boys Noize Remix)** (12", Limited Edition, die-cut back sleeve)	**£25**
13	x2 0002 VL 1	**Vocal: 8 Mixes** (2x12", Limited Edition, orange inners, p/s)	**£30**
13	x2 0004 VL 1	**Love Is A Bourgeois Construct: 8 Mixes** (2x12", Limited Edition, p/s)	**£30**
13	x2 0005 VL 1	**Thursday: 3 Mixes** (12", Limited Edition, p/s)	**£20**
13	x2 0006 VL 1	**Fluorescent (Indio Mix)/Fluorescent (Cali Mix)** (12", 1-sided RSD issue, die cut p/s)	**£50**
16	x2 0007 VL 1	**Inner Sanctum: 4 Mixes**(12", inner, p/s)	**£10**
16	x2 0009 VL 1	**The Pop Kids: 5 Mixes** (12", white vinyl, p/s)	**£12**
16	x2 0012 VL 1	**Say It To Me: 4 Mixes** (12", inner, p/s)	**£10**
16	x2 0012 VL 1	**Lost EP: The Lost Room/I Will Fall/Skeletons In The Closet/Kaputnik** (CD, unreleased demos from *Super* Album, card p/s)	**£60**
17	x2 0013 VL1	**Undertow (Tuff City Kids Remix)/Left To My Own Devices (Super Version)/Burn (Baba Stiltz Remix)/Undertow (Tuff City Kids Dub)** (12", inner, p/s)	**£12**
20	x2 0020 VL1	**Monkey Business (Radio Edit)/Monkey Business (Prins Thomas Diskomiks)/At Rock Bottom/Monkey Business (Friend Within Remix)** (12", inner, p/s)	**£10**
20	x2 0020 VL1	**Monkey Business – Tracklisting as per 12"** (CD, insert, p/s)	**£15**
20	x2 0020 VL1	**Cricket Wife/West End Girls (New Lockdown Version)** (CD, Limited Edition, insert, only available via the *Pet Shop Boys Annually 2021* book, with/without book p/s)	**£30/£60**
24	Parlophone 5054197946363	**Loneliness (Radio edit)/Party In The Blitz/Through You (Extended mix)** (CD, insert, p/s)	**£8**

ALBUMS

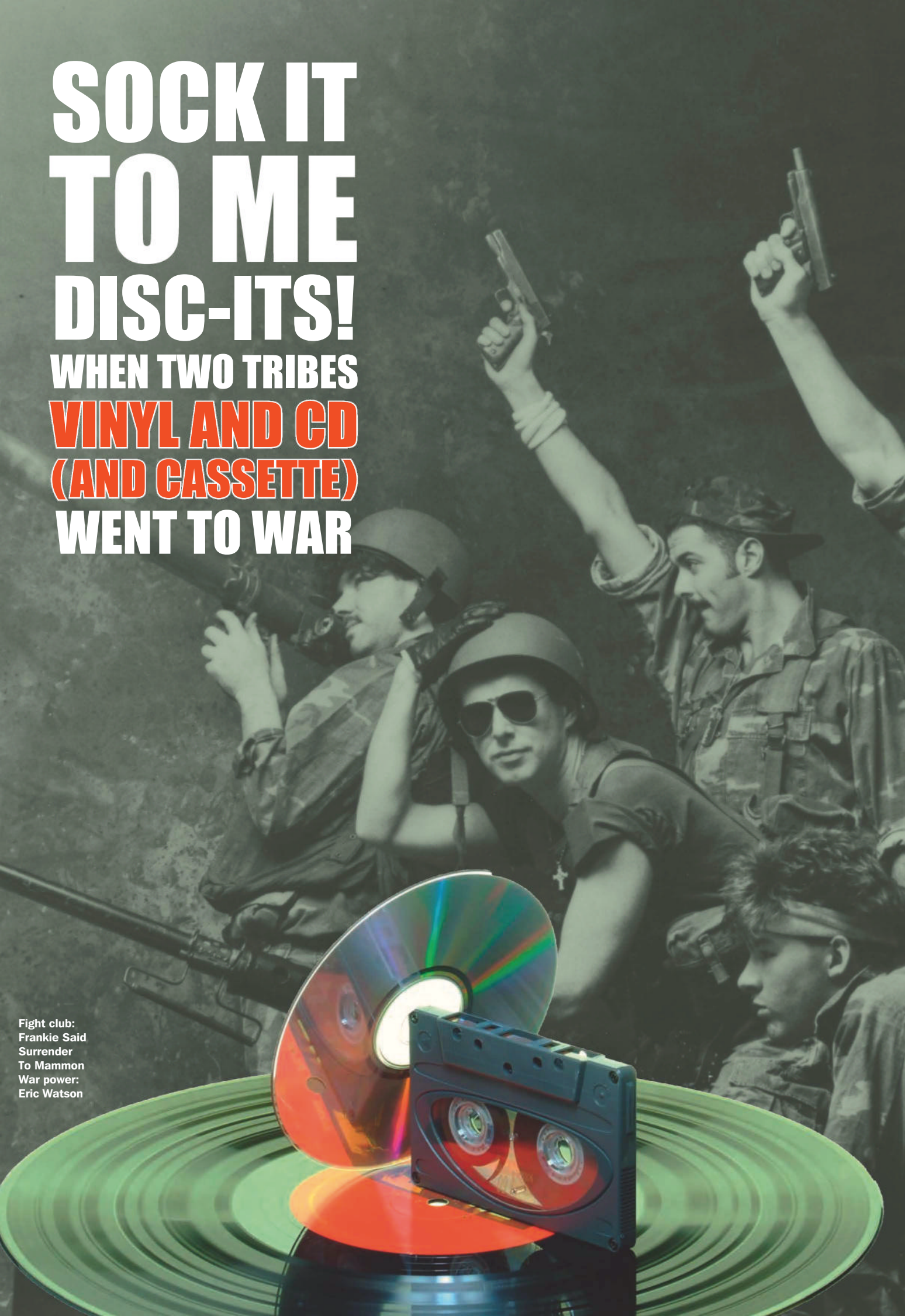
86	Parlophone PCS 7303	**PLEASE** (LP, 1st issue, EMI Pressing, glossy picture inner)	**£25**
86	Parlophone PRG1001	**DISCO** (LP, 6 tracks, 1st issue, black labels)	**£15**
86	Parlophone PRG1001	**DISCO** (LP, 6 tracks, reissue, picture labels, inner)	**£12**
87	Parlophone PCSD 104	**ACTUALLY** (LP)	**£15**
87	Parlophone PCSDX 104	**ACTUALLY** (LP, with US import 12" Always On My Mind, stickered sleeve)	**£25**
88	Parlophone PCS 7325	**INTROSPECTIVE** (LP, inner)	**£18**
88	Parlophone PCSX 7325	**INTROSPECTIVE** (LP, 3 x clear vinyl 12", factory custom pressing with wraparound paper strip, 10 copies only)	**£1,500**
88	Parlophone PCSX 7325	**INTROSPECTIVE** (LP, 3 x black vinyl 12", with picture labels and wraparound paper obi strip)	**£50**
90	Parlophone PCSD 113	**BEHAVIOUR** (LP, red inner)	**£18**
91	Parlophone PMTV3	**DISCOGRAPHY** (2LP)	**£50**
93	Parlophone CDPCSD 143	**VERY** (CD, custom made "Orange relief" jewel case, booklet, hidden track Postscript)	**£6**
93	Parlophone PCSD 143	**VERY** (LP, 'European issue', yellow cover, inner)	**£45**
93	Parlophone CDPCSDX 143	**VERY RELENTLESS** (2CD, Limited Edition, transparent plastic bubble-embossed wallet, sealed stickered sleeve, inners)	**£12**
94	Parlophone PCSD 159	**DISCO 2** (LP, inner)	**£40**
95	Parlophone PCSD 166	**ALTERNATIVE** (3LP, printed inners, catalogue booklet, lenticular sleeve)	**£60**
95	Parlophone CDPCSD 166	**ALTERNATIVE** (2CD, booklet, lenticular sleeve)	**£10**
96	Parlophone PCSD 170	**BILLINGUAL** (LP, inner)	**£60**
96	Parlophone CDPCSD170	**BILLINGUAL** (CD, jewel case with frosted front, 1st issue with circular sticker, insert)	**£8**
99	P'phone 724352185719	**NIGHTLIFE** (LP, inner, postcard, stickered sleeve)	**£40**
99	P'phone 724352185788	**NIGHTLIFE** (Minidisc, insert, stickered case)	**£25**
99	P'phone 724352185726	**NIGHTLIFE** (CD, 24 page booklet, stickered jewel case)	**£8**
02	Parlophone 538 1501	**RELEASE** (LP, white marbled vinyl, lyric inner, stickered sleeve)	**£45**
02	Parlophone 538 5982	**RELEASE** (CD, Limited Edition 1st issue, available in a choice of 4 metallic flower design colour slipcases: Blue Daisy/Red Orchid/Grey Poppy/ Pink Rose, inserts)	**£20-£25**
03	Parlophone 724358146	**DISCO 3** (3LP, red and black inners, 1,000 only)	**£40**
03	Parlophone 593 8841	**POPART – THE HITS** (3LP, individual photo sleeves, in spot varnished/foiled box)	**£200**
03	Parlophone 593 8841	**POPART – THE HITS** (3CD, in spot varnished/foiled cardboard box, inners, stickered sleeve)	**£12**
05	Parlophone 874 4502	**TENNANT/LOWE: BATTLESHIP POTEMKIN** (CD, slipcase, stickered sleeve)	**£10**
06	P'phone 946 36285917	**FUNDAMENTAL** (LP, lyric inner)	**£30**
06	P'phone 946 36285917	**FUNDAMENTAL** (2CD, Limited Edition, inc Fundamentalism bonus remix disc, inner)	**£8**
06	Parlophone 377 4602	**CONCRETE** (2CD, jewel case, inner)	**£8**
07	Parlophone 506 0461	**DISCO FOUR** (Remixed By Pet Shop Boys) (2LP, ltd. ed, inners)	**£90**
09	Parlophone 695 3471	**YES** (LP, lyric inner)	**£35**
09	Parlophone 695 3452	**YES ETC.** (2CD, special edition tri-fold card sleeve, inner)	**£9**
09	Vinyl Factory VF 003	**YES** (11 X 12" in smoked Perspex box with gold-plated 'tick' on cover, with art print, signed and numbered by both band members, 300 only)	**£1,500**
11	EMI/ART VINYL AVLP6	**INTROSPECTIVE** (LP+CD, originally only available via Art Vinyl or from John Lewis, stickered sleeve,inner)	**£25**
12	Vinyl Factory VF 090 x2	**ELECTRIC** (Box set 5 x 12", 45RPM, coloured vinyl in acrylic box, 12-page booklet)	**£1,000**
12	Parlophone C955 7162	**FORMAT: B-SIDES AND BONUS TRACKS 1996 –2009** (2CD, box, booklet)	**£10**
13	x2 0003 VL1	**ELECTRIC** (2LP, 180g vinyl, inners)	**£18**
16	X2 008 VL1	**SUPER** (LP, hand numbered w/l, signed by Chris Lowe & Neil Tennant, 8 copies only)	**£230**
16	X2 008 VL1	**SUPER** (LP, inner)	**£20**
16	x2 0008 CD1	**SUPER** (CD, pink stickered jewel case, insert)	**£6**
17	Parlophone 0190295944049	**RELEASE** (LP, 180g remaster, lyric inner, stickered sleeve)	**£20**
20	x2 0018 VL1	**HOTSPOT** (LP, inner, gatefold sleeve, initial copies were available with a limited signed print)	**£20/£80**
23	Parlophone 197618833	**RELENTLESS** (LP, reissue, Ltd Edition yellow 180g vinyl, inner)	**£40**
24	P'phone 0190295021962	**SMASH (THE SINGLES 1985-2020)** (6LP, box set, printed inners)	**£90**
24	P'phone 0190296459368	**SMASH (THE SINGLES 1985-2020)** (6LP, white vinyl, box set, printed inners)	**£300**
24	P'phone 5054197296215	**SMASH (THE SINGLES 1985-2020)** (3CD/2BR, box set, 60pp booklet, mispress with 'censored' US version of Being Boring promo)	**£30**
24	P'phone 5054197590665	**SMASH (THE SINGLES 1985-2020)** (3-cassette box set, website exclusive)	**£80**
24	P'phone 5054197903540	**NONETHELESS** (LP, black vinyl)	**£25**
24	P'phone 5054197903588	**NONETHELESS** (LP, grey vinyl, indie exclusive)	**£30**
24	P'phone 50541979035	**NONETHELESS** (LP, clear vinyl, Amazon Exclusive)	**£30**
24	P'phone 50541979035	**NONETHELESS** (2LP, white vinyl + bonus four-track 12" EP Furthermore – website exclusive)	**£40**

Look out for a special "Collecting the Pet Shop Boys" feature in a future issue, where we will be investigating PSBs rarities and curios.



SOCK IT TO ME DISC-ITS!

WHEN TWO TRIBES VINYL AND CD (AND CASSETTE) WENT TO WAR



Fight club: Frankie Said Surrender To Mammon
War power: Eric Watson

The first commercially released pop/rock CD is either said to be Billy Joel's *52nd Street* or ABBA's *The Visitors*, while Bruce Springsteen's *Born In The USA* is presumed to be the first CD ever made in the States. One thing's for sure: by 1984, the CD was starting its takeover. Indeed, *The New York Times* ran an article entitled 'Invasion Of The Compact Disks'. There were, they said, 16.4 million CDs sold worldwide in 1984, with a projected jump to 32.5 million in 1985 while 35,000 compact-disc players were sold in the US in 1983, jumping to 250,000 in '84. The BBC's *Tomorrow's World* may have wondered back in 1981 "whether there's a market for this kind of disc" but the fact is, the CD was here to stay. MATTHEW QUINLAN recalls the rise of the new format – and the fightback from VINYL (and CASSETTE).

Dream, if you can, a courtyard. An ocean of violets in bloom. Alternatively, a 1984 record shop and all its pristine treasures. Close your eyes, let's go there together. What do you see? From chest-level down – vinyl. Chest to eye-level – cassettes, pressed tight against the wall like teenagers at a school disco. High above those – picture discs, promo displays, collectibles, charts, and a menu of new releases.

What do you hear? Music, some wonderful sounds, but also the soft slap of record sleeves being browsed, and perhaps, from the classical corner, an unfamiliar sound, the metronomic clack-clack-clack of CD jewel cases.

The UK recording industry hadn't spent 1983 in the rudest of health. Brian Southall at EMI, interviewed on the BBC in March: "Over the last two or three years it's dropped between 20 and 30 per cent overall. The prime area for loss of sales has been the LP. Singles have remained static over the last couple of years but that's significantly lower than it was four or five years ago. And the pre-recorded cassette market has consistently increased." The pattern held for most of the year.

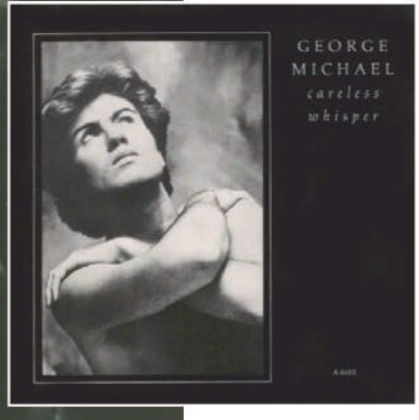
Nineteen eighty-four opened with the first *Now That's What I Call Music* at No 1; a Virgin-EMI collaboration designed to pump album sales and promote 28 artists at once. The labels were like toddlers with a Sherbet Fountain and went giddy with it. The year ended on *Now 4*, and CBS-WEA's fast-following *Hits*.

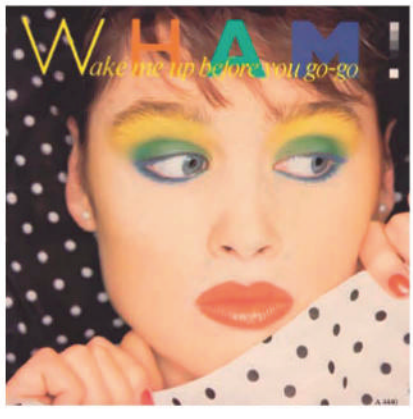
Flaccid single sales turned into a ski-jump. One single went platinum in 1982, one more in 1983, then half a dozen in 1984. Frankie Goes To Hollywood's Two Tribes was a million-seller by summer and Relax did the same on 7" alone. Careless Whisper and I Just Called To Say I Love You, ditto. Ghostbusters and Last Christmas/Everything She Wants both sold a million without bothering to reach No 1.

The year closed with Band Aid. The Special AKA's Free Nelson Mandela (an urgent, drum-tight four minutes) and Bronski Beat's Smalltown Boy (extended for one of the decade's great 12"s into a patient, plaintive nine) had turned our attention outwards. After BBC coverage of the Ethiopian famine mobilised a thick slice of the UK and Ireland's pop stars, we bought three million copies of Do They Know It's Christmas? in four weeks.

Dave Lewis, now an author and sometime *RC* writer, then a staffer at WH Smith in Bedford, sold 1,000 of those in the first seven days. He remembers 1984 as "the last great blast of vinyl" (and the year he married Janet, after meeting her over the counter). He built a destination record department to compete with HMV, Andy's Records, Boots, and Woolworths – five healthy outlets for a population of 100,000. He kept customers loyal with all the single formats, a full slate of 12"s, indie picture sleeves, club mixes, and imports.

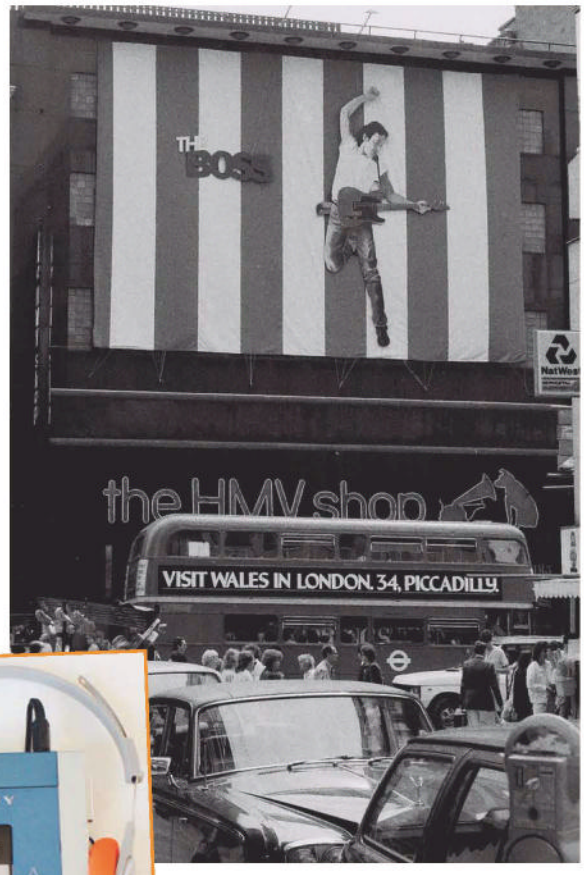
"You could watch 1984 as much as listen to it," he





says. *Top Of The Pops* was a call to prayer every Thursday evening. Record shops knew that the line-up they were shown on Wednesday would ring the tills on Saturday; Lewis remembers Nena's first performance of *99 Red Balloons* lighting a rocket. *The Tube* on Friday evening was a different animal. Nowhere else could you find a 16-minute Style Council set, a first look at The Smiths, a discussion about picture discs with style commentator Peter York, and an hour-long feature on Einstürzende Neubauten and the Berlin music scene. Other shows put pretty pictures to music; *The Tube* made music culture dance barefoot on white hot coals for us.

Every week, *Record Mirror* offered a halfway house for *Smash Hits* and *Number One* readers, and three papers dug deep: *NME*, *Sounds*, and *Melody Maker*. Each expressed its DNA in their critics' choice of Album Of The Year: *NME*'s contrarian *The Poet II* by Bobby Womack; *Ocean Rain* by Echo & The Bunnymen for *Melody Maker*; Prince's *Purple Rain* in *Record Mirror*; *Sounds* went R.E.M.; and *Smash Hits* readers chose Duran Duran's *Seven And The Ragged Tiger*.



Discs and tech: Oxford Street HMV was "Spotify in physical form"; left, the mighty Walkman; below, picture disc heaven

There were first albums – some popular, some just promising – from Sade, The Blue Nile, The Pogues, Everything But The Girl, Prefab Sprout, Nick Cave & The Bad Seeds, The Smiths, and Red Hot Chili Peppers. Second albums from R.E.M. (*Reckoning*), Metallica (*Ride The Lightning*), and Talk Talk (*It's My Life*) suggested some staying power, and Queen and U2 started scoping out bigger venues. 4AD grazed the charts with Cocteau Twins' Pearly-Dewdrops' Drops and *Treasure*, and Rough Trade with The Smiths and Mute with Depeche Mode's *Some Great Reward* competed on terms with the majors.

The second British pop wave had crashed over the States in 1982 and 1983, and the backwash arrived in 1984. A beefcake, hit-making edition of Bruce Springsteen, Lionel remodelled and Tina reborn, and a reflowered Madonna writhing around on the first MTV Video Music Awards. Run DMC released the first rap album to go gold. They would be the only act from the class of 1984 to make it into The Rock and Roll Hall of Fame at the first time of asking.

But Prince was the phenom. He produced an Oscar-winning, 111-minute music video, the critical and commercial album of the year, and four singles. Chaka Khan rode his I Feel For You to the top. The US saw only five No 1 albums all year: Michael Jackson's *Thriller* until mid-April, a few weeks of *Born In The USA*, *Footloose* and Huey Lewis, then it was *Purple Rain* from August on.

It's a lightning year-end review, but it's not the story.

DIG, IF YOU WILL, THE PICTURE DISC

Cassettes were building up and up. Sales were solid. Solid as a rock thanks to car stereos and the Walkman. Orange foam did nothing to stop sharp black plastic edges from torturing our ear lobes, but we loved them. Headphones turned our music mobile and mixtapes gave us self-expression.

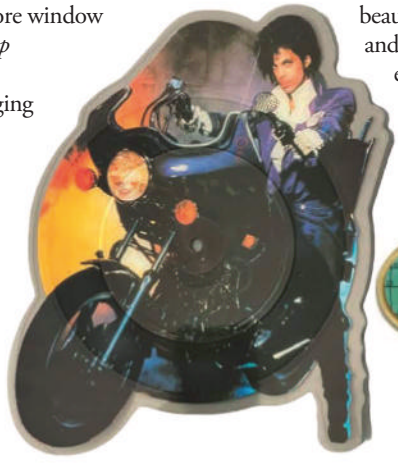
We took to the streets for new releases. Monday was launch day and record collections were built during and after school and work. Fans congregated at 363 Oxford Street in London for HMV's in-store signings and monumental window displays: Bruce Springsteen three-stories high, six-foot-square album sleeves scaled up by students from Saint Martin's School of Art. Tower Records stood up David Byrne's jumbo suit in a New York store window to promote *Stop Making Sense*; HMV's Managing Director Brian McLaughlin might have seen it when he visited the US to see how Tower worked. McLaughlin came back with a vision for a deep catalogue store in the middle of London, what Gennaro Castaldo, who was working for HMV in the mid-80s, calls "Spotify in physical form". British customers still flicked through sleeves and picked up their records at the counter (the masterbag system) but HMV's megastore would have enough space – 50,000 square feet – to put the records on the racks.

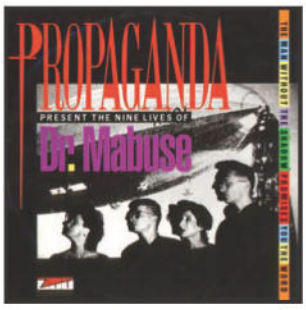
John Manship was running Tracks in 1984, five independent stores from Melton Mowbray to Nottingham, selling collectables, chart releases, every indie and punk single going, and home video: VHS, Betamax, and Philips V2000. Nineteen eighty-three's *The Making Of Michael Jackson's Thriller* had kickstarted music video sales. As the LP faltered, he says, record companies turned to Harvard MBAs for cost-cutting schemes. Some started shipping thinner LPs to save a penny a disc. "Polydor were the worst," Manship says. "Their vinyl went down to really low grade." (He may be right. In a statistically slight experiment, UK LPs from Level 42, ABC, and Visage, all on Polydor or related labels, started losing weight in 1983 and were down around 5 per cent by 1985).

In the final reckoning, record labels gave collectors far more than they took away. Singles as gatefolds, double packs, picture discs, coloured vinyl, 12"s, more 12"s. Fans could vote five or six times for their favourites; a self-imposed loyalty program. The Thompson Twins' You Take Me Up came as a jigsaw of three shaped picture discs and no one was buying only one of those. David Sylvian's Ink In The Well 12" offered a free T-shirt. The Pet Shop Boys' original West End Girls, which reached No 133, kept it simple, just 7" and 12" picture sleeves. And their singer Neil Tennant, *Smash Hits*' news editor, wasn't the only journalist to cross the divide.

SEX CRIME (NINETEEN EIGHTY-FOUR)

Trevor Horn had hired *NME* journalist Paul Morley into ZTT on a very long leash. "By writing about music I had stored up a lot of ideas about how to package and make available my favourite kind of music," Morley told *The Quietus* in 2014, "and because I had written about a certain kind of music for the *NME*, I had a kind of ideological commitment to making pop music stranger, cleverer, more beautiful, more surprising, and record sleeves and associated paraphernalia more entertaining and provocative."





Merch ado about nothing? (clockwise from above left): Frankie's must-have T-shirts; ZTT's multi-formated output; *RC* keeps tabs on turbulent times

The Washington Post called him "the smartest pop Svengali since Malcolm McLaren pointed the Sex Pistols at the world."

Morley told *The Tube*: "As a record label, the biggest influence in terms of presentation was definitely Factory." New Order's Blue Monday had spent 14 weeks in the Top 20 in 1983. It might not have made money, but it sold 700,000, the biggest selling 12" of all time, if not for long. The lesson was 'long runs sell tons'. ZTT ignored the lesson about keeping it to one format.

ZTT's commercial domination was built on controversy – hot sex and cold war: water-cooler videos, red-top outrage, "FRANKIE SAY…" T-shirts, Horn's insistent, impeccable production and tunes, such tunes, and formats, so many formats. Today, it would be called integrated multi-channel marketing or somesuch. Boy, did it work. Relax broke the Top 40 in the first week of 1984, and stayed until mid-September. Two Tribes went straight in at No 1 in June and stayed for nine weeks. Then the (double) album, *Welcome To The Pleasuredome*, in October and The Power of Love in November. If 1984 flashed before our eyes, Frankie would be No 1 for more than a quarter of it. The album came out in America with an order form for T-shirts, enamel badges, temporary tattoos, overnight bags, socks, and boxer shorts. But America proved uniquely immune to Frankie. Only Rela*x* made the Top 40 and the album stalled at 33.

Were we living in a land where sex and horror were the new Gods? Or were we under the boot of a censorious state that showed just how on-the-money George Orwell had been? It depends who you asked. The BBC banned Relax, after playing it 90 times and putting it on *Top Of The Pops*, and the Two Tribes (Godley & Creme-directed) video – Reagan and Chernenko beating seven shades out of each other – debuted on *The Tube* at midnight.

There was certainly broadcaster squeamishness, but savvy labels welcomed it. In 1985, four "Washington Wives", including Tipper Gore, wife of future Vice President Al, would campaign for censorship around a list of songs that showed how corrupting music could be. Nine of their "Filthy 15" were released in 1984, each labelled with their sins, including Prince's Darling Nikki and Cyndi Lauper's She Bop (both "sex/masturbation"), and W.A.S.P.'s Animal (Fuck Like A Beast) ("sex/language/violence", the full bingo card). Pluggers at each of the acts' record labels thanked their lucky stars.

WILL THE BARGAIN BINS OF TOMORROW BE FULL OF ALTERNATE MIXES OF TWO TRIBES? ONLY TIME WILL TELL.

Record Collector gave Frankie a three-page spread in its year-end issue. Band history, the story of ZTT, records broken: all-time biggest-selling 12", picture disc, and cassette single. There were already enough variants to interest collectors. The article ended: "Will the bargain bins of tomorrow be full of alternate mixes of Two Tribes? Only time will tell."

Time has told. A reminder of what Frankie put out in 1984: Relax, 7"; three 12"s sharing one catalog number – a 16-minute Sex Mix, 8-minute Sex Mix Edit, and shorter US Mix; picture discs, 7 and 12; cassingle; Two Tribes on 7", 12" Annihilation Mix, Carnage Mix, WAR, then Hibakusha Mix, cassingle "limited" to 40,000, 7" and 12" picture discs; The Power Of Love wrapped in pink envelopes and a gatefold and two picture discs; The double-album in vinyl, cassette, and picture disc. Today, the full set, 27 near mint items, will set you back around £230. Scarcity drives value. The Hibakusha version is top of the tree: 5,000 pressed, it was a phantom that now commands £30.

I CAN'T BELIEVE THERE'S NOT FLUTTER

In February 1984, a Sony executive presented the Compact Disc at the first ever TED conference and offered jaw-dropping numbers for signal-to-noise ratio, dynamic range, frequency response, and distortion. No wow and flutter in case you had too much of those in your life. By Christmas, Hitachi was running TV ads and Sony had already jumped ahead to the CD Walkman and in-car players. But what could we – what *did* we – buy in 1984?

Not a lot. EMI had played wait-and-see when the LP came along in 1948, and did again, this time balking at the three-pence cut that Sony and Philips levied on every CD sold. A CD player would set you back upwards of £500 and each CD cost twice as much as an LP or cassette. Who would pay that?

Well, classical music buffs. It's a stereotype, but it's not far off. Philips targeted classical fans – it also held a big stake in Deutsche Grammophon – so Herbert Von Karajan and Kiri Te Kanawa became the early CD pin-ups.

Allders department store on Sutton High Street in 1984: ground floor perfumery, stationery and leather goods, wigs and haberdashery, kitchenware and food; third floor audio and video. The shop floor was all-in-one hi-fis, tape decks, video laserdiscs, and wall-mounted record players; in the back room, audiophiles could take a CD player for a spin with Roxy Music's *Avalon* and assorted classical and ambient electronic exercises. But the popular bellwether was the Argos catalog, the nation's wish-list for Christmas 1984. Page 218 was Walkman copies: Philips, Cathay, or Crown, starting at £14.99. Four pages of cassette players, four more of blank cassettes, storage, headphones, four of car stereos (all played cassettes). Six record players. Not six

pages, six record decks, four with cassette decks built in. Not a single CD player.

Chad Kassem pegs 1984 as Year Zero for the compact disc. "Sure," he says, "one came out in '82, 100 came out in '83, but you didn't start seeing them in stores until '84." They were sold as the finest expression of recorded music, but were "emotionless, brittle, sterile, cold." It was also Year Zero for the vinyl comeback; after all, it was 1984, and "Doublethink means the power of holding two contradictory beliefs in one's mind simultaneously and accepting both of them".

When others started going right, Kassem went left. He turned 21 in 1984, got sober and moved from Louisiana to Kansas with his record collection and not much else. He worked on the lightbulb production line for Philips North America, the parent of the compact disc. "I went to one of my friends' houses and he showed me some audiophile records and I told him I already had some of those and I wasn't that impressed," he recalls. "He shot me down, told me to shut up and listen. And he taught me how to listen and what to listen for. And then he played me a few. And that's when the lightbulb moment happened for me in '84."

His local record store in Salina, Kansas, the House Of Sight And Sound, punched above its weight for a small town, stocking out-of-print audiophile LPs that already fetched hundreds of dollars – direct-to-disc from Sheffield Labs, Nautilus Half-Speed Mastered, Mobile Fidelity Half-Speed Masters. Kassem went all in. He bought five, sold three; bought another eight, sold six; and built an income that let him quit the factory and start Acoustic Sounds, a mail-order business. Then he began producing audiophile records himself, starting with Cat Stevens' *Tea For The Tillerman*. Today, his 150 staff take vinyl all the way from recording – he converted his local church to record old bluesmen like Pinetop Perkins – through mastering, plating, pressing, printing labels and inserts, and designing the jackets. Chad Kassem's Quality Record Pressings plant produces a million audiophile records a year.

COME BACK

Looking deeper into the entrails of 1984, it's the year JANET – the UK's local branch of the very early internet – was turned on. Downloads and streaming were coming. Tracks' John Manship would eventually move his stores and stock of four million records and compact discs online. He now sells 30 LPs for every CD, many to a young audience looking for tactile, beautifully presented, retro vinyl.

Vinyl made more money than any other physical format in 2023. We know how unlikely that once looked. Vinyl sales grew 10 per cent in 1984, and another 3 per cent in 1985, but then it was all downhill and cassette sales overtook LPs in 1986, according to data from the BPI, the recording industry's trade association. There were more million-selling singles in 1984 than in the whole second half of the decade.

In 1984, the agenda at the BPI included combatting piracy – "home taping is killing music" – and promoting British talent worldwide. Forty years on, its agenda looks similar. The resurgence of vinyl has brought the counterfeiters back, pumping out good-looking fakes in China and Eastern Europe. Legitimate factories retool for after-hours runs of Adele's non-existent *Greatest Hits*. British music now competes in a global streaming market where governments have realised there's value in supporting local creative industries and K-pop marketers have mastered the ZTT "gotta-have-'em-all" playbook. "We've always punched above our weight. We're 1 per cent of the world's population," Gennaro Castaldo, now the BPI's Director of Communications, says. "And we're currently about 10 per cent of world consumption." That's British artists' share of global music sales and streams, one in 10. Impressive, but in February 1985 the BPI could boast at the Brits, "One in every four records sold anywhere has a British connection."

Before we slip 1984's grip and come back to the present, let's pop into a betting shop and put money on the Stones, Pretenders, and Duran Duran making it onto 2023's *Now That's What I Call Music 116*. Grab some goodies off the shelves and, eyes closed, swirling time tunnel, and ... we're back. Blink the light in. You left the cassettes and CDs behind, right? There are exceptions, of course. If you grabbed a single-sided cassette of Primus's self-released 4-track demo *Primus*, well played: that's £1,000. A tidy vinyl haul would have been the Japanese promo 7" of Iron Maiden's *2 Minutes To Midnight* (PRP-1136), Samhain's LP *Initium* (PL9-04), The Crew's *7 Seconds* LP on blue-green vinyl (BYO 005), and Su Tissue and Arspenlian Reeves' US LP *Salon De Musique* (SMLP 3263). Around £12,000 the lot.

What did you leave behind? Personally, I would go back just to take the original Two Tribes 12" out of its sleeve and study the relative strengths of the US and Soviet nuclear arsenals, while hearing that air raid siren for the first time all over again. RC

Further reading: www.untilitsbillwithers.com

THE BEST-SELLING UK (VINYL) LPS OF 1984

	ARTIST	ALBUM	SALES	RELEASED
1	LIONEL RICHIE	CAN'T SLOW DOWN	1,150,000	1983
2	THE HITS ALBUM SERIES	THE HITS ALBUM	1,130,000	1984
3	BOB MARLEY & THE WAILERS	LEGEND	1,100,000	1984
4	WHAM!	MAKE IT BIG	960,000	1984
5	NOW SERIES (UK)	NOW THAT'S WHAT I CALL MUSIC! 3	940,000	1984
6	MICHAEL JACKSON	THRILLER	910,000	1982
7	SADE	DIAMOND LIFE	800,000	1984
8	NOW SERIES (UK)	NOW THAT'S WHAT I CALL MUSIC! 4	800,000	1984
9	BILLY JOEL	AN INNOCENT MAN	780,000	1983
10	FRANKIE GOES TO HOLLYWOOD	WELCOME TO THE PLEASUREDOME	750,000	1984

THE BEST-SELLING UK SINGLES OF 1984

	TITLE	ARTIST	PEAK	YEAR
1	DO THEY KNOW IT'S CHRISTMAS?	BAND AID	1	1984
2	I JUST CALLED TO SAY I LOVE YOU	STEVIE WONDER	1	1984
3	RELAX	FRANKIE GOES TO HOLLYWOOD	1	1984
4	TWO TRIBES	FRANKIE GOES TO HOLLYWOOD	1	1984
5	CARELESS WHISPER	GEORGE MICHAEL	1	1984
6	LAST CHRISTMAS/ EVERYTHING SHE WANTS	WHAM!	2	1984
7	HELLO	LIONEL RICHIE	1	1984
8	AGADOO	BLACK LACE	2	1984
9	GHOSTBUSTERS	RAY PARKER JR	2	1984
10	FREEDOM	WHAM!	1	1984

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THE 50 BEST ALBUMS OF 1984

By Chris Roberts

Prince & The Revolution *Purple Rain* (Warner Bros. 925 110-1, LP, UK, 6/84, No 7) **£20**
The soundtrack from the sleaze-glam seraphim's self-mythologising movie saw him hailed the new Hendrix, James Brown and possibly Christ.

Lloyd Cole & The Commotions *Rattlesnakes* (Polydor LCLP1, LP, UK, 10/84, No 13) **£15**
In love with Joan Didion, Eva Marie Saint, Dylan and Mailer, this gorgeous debut wrote the book on shrewd pop-rock.

The Smiths *The Smiths* (Rough Trade ROUGH 61, LP, UK, 2/84, No 2) **£20**
Contrary to the prevailing winds of 80s pop, the maudlin Mancs' debut placed proudly dysfunctional feelings hand in glove with highly functional guitars.

Frankie Goes To Hollywood *Welcome To The Pleasuredome* (ZTT ZTTIQ1, 2LP, UK, 10/84, No 1) **£10**
They'd bossed 1984 with Relax and Two Tribes. The sexed-up Scousers' Horn/Morley-guided double album was as hot to trot commercially as its critical reception was lukewarm.

Bruce Springsteen *Born In The USA* (Columbia CBS 86304, LP, UK, 6/84, No 1) **£20**
Beefy pop songs, misunderstood anthems and his ass on the cover turned the heartland rocker into a superstar.

Scott Walker *Climate Of Hunter* (Virgin V 2303, LP, UK, 3/84, No 60) **£25**
Walker's only 80s album was an extraordinary abstract challenge, which baffled critics then but still thrills now.

R.E.M. *Reckoning* (I.R.S. IRSA 7045, LP, UK, 4/84, No 91) **£20**
The second from the US college radio favourites saw their Byrds mannerisms taking flight in newly crisp and individual directions.

The Go-Betweens *Spring Hill Fair* (Sire 925 179-1, LP, UK, 9/84, N/A) **£35**
Despite receiving an oddly muted response back then, the Aussies' third has the McLennan-Forster writing team reaching the zenith of deftness.

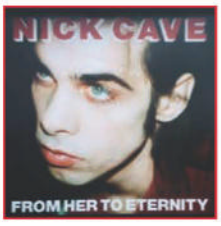
Sade *Diamond Life* (Epic EPC 26044, LP, UK, 7/84, No 2) **£15**
Slated by indie boys as style over substance, the precision of Sade's multi-platinum smooth soul sophisti-pop has stood the test of time.

The Style Council *Cafe Bleu* (Polydor TSCLP1, LP, UK, 3/84, No 2) **£15**
Paul Weller's shock switch to fey lefty divided fans but paid dividends on this debut full of lounge-funk and soulful balladry.

Prefab Sprout *Swoon* (Kitchenware KWLP1, LP, UK, 3/84, No 22) **£10**
A debut of immense poeticism which somehow channelled Cole Porter, Steely Dan, Tom Jones and the masculine id.

The Blue Nile *A Walk Across The Rooftops* (Linn Records LKH 001, LP, UK, 4/84, No 80) **£30**
A slow-burning word of mouth hit, the modest Glaswegian trio's dreamlike first was sparse in its electronica but cinematic in its emotion.

Nick Cave & The Bad Seeds *From Her To Eternity* (Mute STUMM 17, LP, UK, 5/84, No 40) **£40**
After The Birthday Party, Cave "wanted to be more lyrically orientated". His new band's Hansa-recorded launchpad was romantic, ghoulish, and unrestrained.



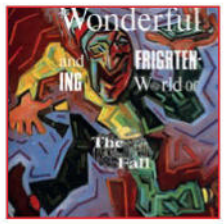
Echo & The Bunnymen *Ocean Rain* (Korova KODE 8, LP, UK, 5/84, No 4) **£20**
Revived by the 'discotheque' thrust of Never Stop, the Bunnymen made another left turn into opulent orchestras and rainswept surrealist angst. Debatably their "mature" pinnacle.

U2 *The Unforgettable Fire* (Island U2 5, LP, UK, 10/84, No 1) **£10**
Aware that the world now expected them to wear the crown as kings of rock, U2 instead went arty, hired Eno and Lanois, and expressed yearning, widescreen ambience.

Cocteau Twins *Treasure* (4AD CAD 412, LP, UK, 11/84, No 29) **£30**
Their first as a trio, and the awe-inspiring album which prompted the music press to start overusing "ethereal". The birth of dreampop. They disliked it themselves, the silly billies.

Aztec Camera *Knife* (WEA WX 8, LP, UK, 9/84, No 14) **£5**
Roddy Frame was joined by Orange Juice guitarist Malcolm Ross for a second set of Costello-inspired songcraft, produced by Mark Knopfler.

The Fall *The Wonderful And Frightening World Of…* (Beggars Banquet BEGA 58, LP, UK, 10/84, No 62) **£35**



Their seventh, and first for Beggars, found fresh aggression despite, or because of, Mr Smith breakfasting daily on lager, vodka and speed, according to producer John Leckie.

David Sylvian *Brilliant Trees* (Virgin V 2290, LP, UK, 6/84, No 4) **£20**

After breaking up Japan, golden-voiced Sylvian astonished sceptics with a sublime, perfectly weighted jazz/ambient/funk meditation namechecking Cocteau and Sartre.

Simple Minds *Sparkle In The Rain* (Virgin V 2300, LP, UK, 2/84, No 1) **£5**

Received wisdom says they nosedived after *New Gold Dream*. Thrilling adrenaline rushes Up On The Catwalk, Speed Your Love To Me and Waterfront testify pretty powerfully otherwise.

The Waterboys *A Pagan Place* (Ensign ENCL 3, LP, UK, 6/84, No 100) **£10**

The title of classic single The Big Music became a descriptor for Mike Scott's gang's surging, soulful, hopefully romantic sound.

Psychedelic Furs *Mirror Moves* (Columbia CBS 25950, LP, UK, 8/84, No 15) **£8**

Clever, insistent croons like Heaven and The Ghost In You saw the smoothened Furs embraced by America and MTV.

Malcolm McLaren *Fans* (Charisma MMDL 2, LP, UK, 9/84, No 47) **£5**

An insane fusion of opera and R&B which, against the odds, delivered breathtaking creations like Madame Butterfly. McLaren's finest half-hour. (*Discuss – Ed.*)

Madonna *Like A Virgin* (Sire 925 181-1, LP, UK, 11/84, No 1) **£10**

With Nile Rodgers producing and young Madge at her most provocative, the material girl mutated into a phenomenon.

Wham! *Make It Big* (Epic EPC 86311, LP, UK, 10/84, No 1) **£8**

The pumped-up pop duo conquered America, having tremendous fun while doing so. Album closer, Careless Whisper, hinted at George Michael's solo career.

Marillion *Fugazi* (EMI EMC 2400851, LP, UK, 3/84, No 5) **£20**

A neo-prog landmark from the genre leaders, indulgent and tortured but yielding surprise hits Punch & Judy and Assassing.

Iron Maiden *Powerslave* (EMI POWER1, LP, UK, 9/84, No 2) **£40**

Including a lengthy retelling of Coleridge's The Rime Of The Ancient Mariner, their fifth, a fan favourite, caught the metal messiahs' global popularity exploding.

Teena Marie *Starchild* (Epic EPC 26315, LP, UK, 11/84, N/A) **£5**

The ever-undervalued R&B queen scored a gold album and a major US hit with Lovergirl. My Dear Mr. Gaye honoured her recently deceased hero.

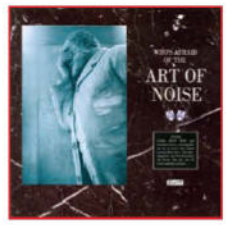
Rush *Grace Under Pressure* (Vertigo VERH 12, LP, UK, 4/84, No 5) **£10**

Dumping long-time producer Terry Brown, Rush damped the guitars, upped the synths and sounded highly refreshed.

Metallica *Ride The Lightning* (Music For Nations MFN 27, LP, UK, 7/84, No 87) **£50**

The thrash-metallers' second, lyrically morbid and deceptively musical, rebooted and arguably redefined a tiring genre.

Art Of Noise *Who's Afraid Of The Art Of Noise?* (ZTT ZTT IQ2, LP, UK, 6/84, No 27) **£5**



While Frankie went to war, their backroom brains quietly refashioned electronica with Fairlights, samples, inventive edits and moments in love.

Bobby Womack *The Poet II* (Motown ZL 72205, LP, UK, 3/84, No 31) **£5**

For some, the lachrymose soul of *NME*'s top album has dated a little, but Womack's in great voice, as is Patti LaBelle.

The Pretenders *Learning To Crawl* (Real Records WX 2, LP, UK, 1/84, No 11) **£10**

Refusing to buckle after the deaths of James Honeyman-Scott and Pete Farndon, Chrissie Hynde gifted her third with enduring greats Back On The Chain Gang, 2000 Miles and Middle Of The Road.

Talking Heads *Stop Making Sense* (EMI TAH 1, LP, UK, 9/84, No 24 [2000 re-release]) **£15**

Not just any live album from not just any movie, this transcended its origins with funk as fiery as its art was agile.

Tina Turner *Private Dancer* (Capitol TINA 1, LP, UK, 5/84, No 2) **£5**

The high-performing hatful of hits which resurrected Tina's career can all be found here; from Let's Stay Together to What's Love Got To Do With It to Mark Knopfler's Private Dancer.

The Replacements *Let It Be* (Zippo ZONG 002, LP, UK, 10/84, N/A) **£50**

Lyrics about awkward youth and sexual embarrassment distinguished this perversely named college rock staple from its peers.

Run DMC *Run DMC* (4th & Broadway BRLP 506, LP, UK, 3/84, N/A) **£25**
This debut smashed hip-hop/rock boundaries with Rock Box while It's Like That (a UK hit 14 years later) brought the social reportage.

The Pale Fountains *Pacific Street* (Virgin V 2274, LP, UK, 2/84, N/A) **£20**
Mick Head's first brush with near-success came with the Love-inspired band, showcasing his growing songwriting chops.

Van Halen *1984* (Warner Bros 92-3981-5, LP, UK, 1/84, No 15) **£10**
Lubricated MTV pop-rock which spawned a blockbuster in Jump as well as the, er, of-its-time Hot For Teacher.

Queen *The Works* (EMI WORK1, LP, UK, 2/84, No 2) **£10**
Any album rendering the irresistible Radio Ga Ga and I Want To Break Free cannot be ignored.

The Cure *The Top* (Fiction FIXS 9, LP, UK, 5/84, No 10) **£20**
The Cure's trippy fifth divides even fans but doesn't forsake darkness and paranoia. The Caterpillar, in context, counted as light relief.

Siouxsie & The Banshees *Hyaena* (Wonderland SHE HP1, LP, UK, 6/84, No 15) **£25**
From the opening orchestral sweep of Dazzle, their sixth soared with invention. Multi-tasker Robert Smith served as guitarist/co-writer.

Xmal Deutschland *Tocsin* (4AD CAD 407, LP, UK, 6/84, No 86) **£20**
The German priestesses of post-punk reached their top goth-adjacent gear on this intoxicating bonfire of sonic cathedrals.

Orange Juice *The Orange Juice* (Polydor OJHP 2, LP, UK, 11/84, N/A) **£15**
Edwyn Collins and crew's final offering was strong and "a little too sensitive", hatching shoulda-been-hits in What Presence?! and Lean Period.

The Special AKA *In The Studio* (Two-Tone CHR TT 5008, LP, UK, 6/84, No 34) **£15**
After (Free) Nelson Mandela was a hit, a bleaker tone followed on War Crimes, Alcohol and Racist Friend.

Bronski Beat *The Age Of Consent* Forbidden Fruit BIT LP1, LP, UK, 10/84, No 4) **£5**
After Smalltown Boy boldly challenged homophobia, Jimmy Somerville's falsetto soared on their disco-fuelled debut LP.

Change *Change Of Heart* (WEA WX 5, LP, UK, 4/84, No 34) **£5**
Jimmy Jam and Terry Lewis were entering full imperial phase here as this smooth glider for the Italian/American post-disco outfit verified.

Ashford & Simpson *Solid* (Capitol EJ 24 0250, LP, UK, 9/84, No 42) **£4**
The Motown writer couple surfed a post-disco wave with the eponymous anthem.

Friends Again *Trapped And Unwrapped* (Mercury MERL 43, LP, UK, 11/84, N/A) **£12**
The Glasgow-formed "post-Postcard" group wooed with singles like Honey At The Core, even if the hype machine had moved on.

Tom Verlaine *Cover* (Virgin V 2314, LP, UK, 9/84, N/A) **£5**
Post-Television, Verlaine pursued new sounds and stimuli rather than retreads. His fourth solo caught fire, and universal critical acclaim.

THE 10 BEST SINGLES

New Order Thieves Like Us (Factory FAC103, 12", UK, 4/84, No 18) **£3**
A flawless non-album track which soundtracked that summer.

Grandmaster & Melle Mel White Lines (Don't Don't Do It) (Sugar Hill SH 130, 12", UK, 10/83, No 7) **£5**
Not a UK hit until summer '84, but this hip-hop landmark made up for it by sticking around for ages, outselling numerous No 1s.

Pet Shop Boys West End Girls (Epic A 4292, 7", UK, 4/84, No 133 [this version]) **£30**
The Stephen Hague-slowed 1985 re-recording was their big British career-maker, but the (faster) original Bobby Orlando-produced take was a US West Coast club hit.

Womack & Womack Love Wars (Elektra E 9799, 7", UK, 3/84, No 14) **£1**
Lifted from the 1983 album: the Womacks' knack for setting marriage counselling to slinky grooves charmed all. Live that year, they were a sight to behold.

Dennis Edwards ft. Siedah Garrett Don't Look Any Further (Motown TMGT 1334, 12", UK, 4/84, No 45) **£5**
Sampled frequently ever since, the former Temptations' vocalist's seductive gem perfectly expressed R&B's new temperature, which was, without doubt, sultry.

Chaka Khan I Feel For You (Warner W9209 T, 12", UK, 10/84, No 1) **£3**
After late '83/early '84's Ain't Nobody cleared the way, this Prince song was a double-Grammy winner. Fascinating fact: Patrice Rushen had turned it down. She should have sent a forget-me-not.

David Bowie Blue Jean (EMI America EA 181, 7", UK, 9/84, No 6) **£2**
Nobody's claiming *Tonight* was Bowie's best album, but the lead single (like Loving The Alien) was a consummate flash of the old magic. "It's just a piece of sexist rock'n'roll," he winked.

April Showers Abandon Ship (Chrysalis CHS 12 2787, 12", UK, 6/84, N/A) **£120**
Half-forgotten twee-pop jewel from a Glaswegian duo, the late Beatrice Colin and Jonathan Bernstein, which trembles with feeling. Produced by Anne Dudley.

The Sisters Of Mercy Walk Away (Merciful Release MR 033T, 12", UK, 10/84, No 45) **£15**
Building up to the *First And Last And Always* debut album, the goth gods fanned the flames of anticipation with this jet-black jaunt.

Flesh For Lulu Subterraneans (Polydor FFL1, 2x7", UK, 5/84, N/A) **£5**
If you were young, gothically inclined and partying in the city in '84, this is what you thrashed about to after dark.

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M4 1SH

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L3 5QB

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Deep Purple

Machine Head: Super Deluxe Edition

★★★★

Universal Music CX 725876 (3CD/LP/Blu-ray)

There's a fascination around Deep Purple that doesn't linger around any other band from their specific 70s demographic. Uriah Heep have it to an extent, but they were always smaller, weirder, more "big in Eastern Europe" than Purple. Maybe it's because Purple are the last of the original three heavy rock acts, Led Zeppelin having called it a day over 40 years ago and Black Sabbath executing a managed exit in 2017. Whatever its source, this fascination is obvious in the fact that Purple are still going strong, and not just phoning in subpar new albums and playing clubs but writing genuinely good stuff and selling out arenas. Large numbers of people evidently still want to hear the music, even though this band formed 57 years ago and had their last major hit in 1974.

Purple's ongoing appeal is explained by reissues like this one for 1972's *Machine Head* album, a nicely curated triple-CD box set with a purple/white vinyl LP, a 60-page booklet and an audio Blu-ray. Between the various discs, the album is available as a remaster of the original LP, two new stereo and Dolby Atmos mixes by Dweezil Zappa, and the American quadrophonic mix from 1974. The Blu-ray also includes Dolby 5.1 mixes of When A Blind Man Cries, Maybe I'm A Leo and Lazy, although it omits the rest of the album, which was released as a 5.1 Super Audio CD in 2011.

The *Machine Head* band, as you'll almost certainly know if you've read this far, is the best-known iteration of Purple – its Mark II line-up (does any other band refer to its line-ups this way?) of singer Ian Gillan, "mercurial guitarist" Ritchie Blackmore, bassist Roger Glover, keyboardist Jon Lord and drummer Ian Paice. This is a gathering of rock royalty by any standards, and they're on peak performance form here.

Two live shows are included and demonstrate those world-class skills, one from 9 March 1972 at the Paris Theatre in London and the other, previously unreleased, from April 1971 at the Montreux Casino in Switzerland. Of the two, the Montreux concert has extra resonance despite its less-than-perfect audio, because the band intended to record the new LP at the venue but it burned down before the sessions, inspiring the lyrics of their biggest song, Smoke On The Water.

If you're as sick of that guitar-shop staple as you are of Stairway To Heaven and Smells Like Teen Spirit, play any one of the versions here – assuming you've got the right audio setup – and you'll be reminded how effective and muscular it is. In fact, it's easy to forget how taut the seven original studio album songs are, because they stretch out so much when played live: the original Highway Star and Space Truckin' are tightly-arranged and relatively stripped down. Even the longest song, Lazy, doesn't rest on its laurels at any point in its seven minutes, packing a dose of musicianship into every second, and the mere three minutes of the single B-side, When A Blind Man Cries, are sublime.

Machine Head was Deep Purple's biggest album for all the above reasons, topping the UK charts and going double platinum. For me, the gold in this box set comes with the Zappa mixes, the quad mix and the Montreux show, where Gillan delivers batlike vocals on a 20-minute Child In Time and Blackmore and Lord both dig in spectacularly for Speed King. For once, a review like this doesn't end with some sort of gloomy, "if you missed them live, you're out of luck" line, because a highly competent version of Purple, the Mark IX line-up (yep), is still out there. Go and see them.

Q&A

Ian Gillan on how Purple's sixth album took them to the next level.

I review a lot of these box sets, and you can always tell when the record company have made an effort or not. This one is great.
I think it's fantastic. I've been mightily impressed with the effort that's gone into it. Getting Dweezil Zappa to do the remixes was a masterstroke. Mind you, I don't have an Atmos system, and nor do I want one. I did an album in surround-sound years ago and I couldn't get my head around music coming at me from all different directions. I like stereo.

Popular wisdom has it that *Machine Head* elevated Purple to another commercial level. Did it feel that way at the time?
I think so. The band was exploding at the time. *Deep Purple In Rock* [1970] was a complete shock and we had to get *Fireball* [1971] out of our system, and it all came together with *Machine Head*, so yes, it was a pinnacle. This was the album that launched us. It was so exciting.

> "This was the album that launched us. It was so exciting"

The live shows in this edition sound particularly engrossing.
Well, we never played anything the same way twice, so it was always an adventure. The only way we knew that one of us was about to take a solo was when that person rolled his eyes at you. We used to call it "horse's eyes". We knew each other so well that we would all shift to the start of the solo at the same moment: it was a pleasure and a privilege to be in a band that tight. I remember Luciano Pavarotti telling me, "I'm so jealous of you, Ian. I've seen you sing Smoke On The Water six times, and you sang it differently every time. If I made the slightest change to an aria,

Deep Purple: the bell boy would not be getting a good review on Trip Advisor

the critics would kill me." He was a good friend – we talked about doing an album together.

Do you still play the songs differently every time, all these years later?
Well, there's a structure. You can't fool about with people's concepts of what the songs are about, or they'll be disappointed. They don't want a whole programme of new material, but they also want an edge to it, and that's what we want, too – to keep it alive – so to say that we play them differently every night would be stretching a point. The trick to keeping it fresh is to keep the bits that people know, but change the solo sections up.

When was it most fun to be in Deep Purple?
I've been happy in Purple a lot more times than I've been unhappy. I was happy in the first period [1969-73], very happy actually, until the band expanded and became a bit *Spinal Tap*. *Perfect Strangers* [the 1984 reunion album] was brilliant, too, I loved it. And the early days with Steve Morse [from 1994], because he is a very singular person whose background was not high-energy British rock but laid-back American Southern rock. I'm very happy now, too. There's been lots of happiness, and a few hiccups along the way, but they're all forgotten now.

How is it possible to sing in a band of this size for 50 years and remain sane?
Follow your nose. I didn't smoke my first joint until I was 38 years old – maybe that had something to do with it. *As told to Joel McIver*

JAZZ COLLECTOR

By Charles Waring

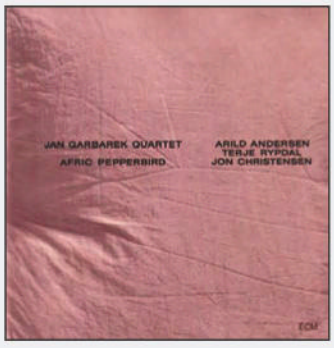
Famed for his horn's forlorn, anguished cry, Norwegian saxophonist **JAN GARBAREK** is synonymous with Manfred Eicher's Munich-based ECM label. Although 77-year-old Garbarek is still with the company today, he was an important figure in establishing the ECM brand in its infancy. Now reissued on vinyl, ***Afric Pepperbird*** (★★★★ **ECM**), his 1970 debut for the label, proves to be far edgier than many of the saxophonist's later releases. Fronting a quartet including guitarist Terje Rypdal, Garbarek navigates a path somewhere between avant-garde music and modal jazz-rock *a la* Miles Davis' *Bitches Brew*, with viscerally exciting results. The intense title tune and fiery Beast Of Kommodo are the best cuts.

Garbarek's forceful playing on *Afric Pepperbird* reveals no sign of the aching bittersweet lyricism that had become his hallmark by the time he recorded ***Luminessence*** (★★★★ **ECM**), his 1975 collaboration with **KEITH JARRETT**, also reissued on vinyl. Jarrett didn't play on the album but composed three pieces orchestrated for strings functioning as a lush framework for Garbarek's effusive sax improvisations. The first two numbers are deeply melancholic but the third and longest, the 15-minute title track, is livelier and brighter although it can't suppress Garbarek's innate lugubriousness. Nevertheless, a terrific reissue of an album much overlooked by some of Jarrett's most earnest fans.

Anyone who's read **ART PEPPER**'s shocking autobiography *Straight Life* will know that despite being a great jazz musician, the California-born alto saxophonist and "Cool School" doyen wasn't the nicest of people. Heroin addiction and chronic alcoholism played a big part in shaping his behaviour, while several stretches in prison derailed his career. One of his greatest albums, 1960's ***Smack Up*** (★★★★ **Contemporary/Craft Recordings**), was recorded before Pepper faced imprisonment for the second time for drug offences. Sounding glorious on audiophile vinyl, it reveals Pepper at the top of his game with a quintet including pianist Pete Jolly and trumpeter **JACK SHELDON.**

The latter musician can be heard collaborating with fellow crooner and horn maven **CHET BAKER** on ***Set In Perfect Harmony: The Lost Album*** (★★★ **Jazz Detective**), a previously unreleased studio session from 1972. At the time, Baker had taken a sabbatical from the jazz world due to heroin addiction but his friend Sheldon persuaded him to return to the studio. After the death of the record's producer in 1973, the album was canned but now, thankfully, sees daylight as a limited-edition RSD vinyl release. Showcasing the two men's contrasting approaches to singing and playing trumpet, it's an absorbing listen.

Another exclusive RSD vinyl release is ***Atlantis Lullaby: The Concert In Avignon*** (★★★★ **Elemental**), which captures the revered multi-instrumentalist **YUSEF LATEEF** in France in 1972 fronting a quartet featuring pianist Kenny Barron.



Alternating between flute and two saxophones, Lateef journeys through different musical landscapes, from intense modal jazz and swinging soul jazz to softly meditative Eastern-tinged music.

Lateef famously played in **CANNONBALL ADDERLEY**'s band between 1962 and 1964. The Florida-born alto saxophone giant is celebrated by two superlative limited-edition RSD double vinyl releases capturing him on stage in the European country nicknamed "L'hexagone." ***Burnin' In Bordeaux: Live In France 1969*** (★★★★ **Elemental**) features Joe Zawinul on piano and includes excellent renditions of his classic compositions Walk Tall and Mercy Mercy Mercy. By the time ***Poppin' In Paris: Live At L'Olympia 1972*** (★★★★★ **Elemental**) was recorded, Zawinul had left to form Weather Report and was replaced by another keyboard maven, George Duke, writer of Black Messiah, the album's sensational opening cut. The excellent-sounding concert reveals the versatility of Adderley's then band, as it seamlessly switches from exploratory avant-jazz to fusion, hard-bop, swing, and gospel-funk. "Sensationnel," as they say in France.

MAL WALDRON lived in Paris in the 1960s. A versatile musician whose career took him from hard bop to jazz's outer limits, he was the house pianist at Prestige Records in the 1950s. Focusing on his output from that era is ***Four Classic Albums*** (★★★★ **Avid**), which offers an excellent introduction to the New Yorker's music, combining the terrific but largely overlooked albums *Mal 1*, *Mal 2*, *Left Alone* (a heartfelt tribute to his former employer "Lady Day") and *Mal 4*. Saxophonists John Coltrane and Jackie McLean contribute stellar cameos.

Waldron patented a spare, almost minimalist piano style, which was the complete antithesis of the florid pyrotechnics that sprang from the fleet fingers of **ART TATUM**, one of jazz's most virtuosic musicians. A previously unreleased set of performances capturing Tatum and his trio at Chicago's Blue Note Club in 1953 is released as ***Jewels In The Treasure Box*** (★★★★ **Resonance**), initially available as an exclusive RSD 3LP package before going on general sale in CD form. It's an incredible archival discovery giving the listener a front-row vantage point from which to admire Tatum's phenomenal talent.

Moving to contemporary releases, Chicago-born **CHRIS POTTER**, whose credits range from Pat Metheny to Steely Dan, is widely perceived as one of contemporary jazz's greatest tenor saxophonists. On ***Eagle's Point*** (★★★★ **Edition**) he leads a formidable supergroup of sidemen (Brad Mehldau, John Patitucci, and Brian Blade), who offer inspirational support throughout. Highlights include the lyrical ballad Aria For Anna and the deeply atmospheric Málaga Moon with its yearning sax melody.

Ancient Relics (★★★★ **Deluge Records**) is the second album by New Zealand saxophonist **LUCIEN JOHNSON**, who proffers a sumptuous showcase of Pharoah Sanders-inspired spiritual jazz featuring fellow "Kiwi," harpist Natalia Lagi'itaua Mann, whose cascading glissandi evoke the sound and spirit of Alice Coltrane.

With his credits ranging from Prefab Sprout to Radiohead, ex-Loose Tubes saxophonist **MARK LOCKHEART** boasts an eclectic resume. His latest opus ***Smiling*** (★★★ **Edition**) is a fascinating foray into jazz-rock utilising the skills of a twelve-piece ensemble featuring noted trumpeter Laura Jurd.

Veteran UK vibraphonist **ROGER BEAUJOLAIS** impresses with ***Bags Of Vibes*** (★★★★ **rogerbeaujolais.com**), a tasteful homage to his hero, mallet maestro and Modern Jazz Quartet co-founder Milt "Bags" Jackson. Beginning with the self-penned tribute, Blues For Bags, Beaujolais' quartet, augmented by guitarist Jim Mullen, interpret several of Jackson's signature numbers, including a wonderful reworking of the iconic MJQ tune, Django.

The vibraphone is also an integral element in the distinctive post-bop sound of the London quartet **EMPIRICAL**, who return with ***Wonder Is The Beginning*** (★★★★ **Whirlwind**), their first album in eight years. Featuring guest artists Alex Hitchcock and Jason Rebello, the group shows why their long absence has made the UK jazz scene a poorer place. Among the highlights is She Moves, spotlighting Lewis Wright's shimmering vibes.

ABBA

Waterloo

★★★

Polar Music 5577719 (LP)

Pop royalty's second record turns 50

ABBA's famous 1974 Eurovision winner Waterloo turns 50 this summer, just in time for the annual song contest which is, happily, taking place in the pop icons' home country of Sweden. Despite the fact the UK famously gave the song *nul points*, the song was ABBA's breakout hit and the album of the same name now receives a special 50th-anniversary re-release with a half-speed master. The follow-up to their 1973 debut *Ring Ring*, *Waterloo* was originally released in March 1974 and while some of the songwriting on the album hasn't aged too well (see: the gloriously daft King Kong Song), it has plenty of early sketches of the band's brilliance. Highlights include the glorious poppy funk of My Mama Said, the soaring Honey Honey and the folky (and often underrated) Suzy Hang Around. The Swedish version of Waterloo is here, too, but other than that, it's quite an underwhelming revisit. Thankfully, much better was to come.

Elizabeth Aubrey

Butthole Surfers

Psychic... Powerless... Another Man's Sac

★★★★

Matador OLE 2056 LP (LP)

Rembrandt Pussyhorse

★★★★

Matador OLE 2057 LP (LP)

Live PCPPEP

★★★

Matador OLE 2062 T (LP)

Texan noise-rock nutters reissued

Once upon a time even the weirdest bands could become relatively well-known. Take Butthole Surfers, who by 1993 were bankrolled by a major label despite their vulgar name and arsenal of unhinged sounds. Before then, they'd created a remarkable series of indie records including 1984's debut studio LP *Psychic... Powerless... Another Man's Sac* which was packed with garage-psych riffs, transgressive lyrics and dizzying distortion. 1986's darker *Rembrandt Pussyhorse* pinched piano chords from Neil Young, deconstructed The Guess Who's American Woman and had guest vocals from a growling pit bull. Also remastered is the rougher concert recording, *Live PCPPEP*. It doesn't provide a full recreation of the sensory overload that was the Butthole Surfers' in-person experience. Nevertheless, it's still wonderfully demented.

JR Moores

Ron Carter

Where? (Original Jazz Classics Series)

★★★★

Craft Recordings CR 00718 (LP)

Bass legend's debut plucked from the vaults

Still active at 86, Carter is a prolific Detroit double bassist listed in the *Guinness Book Of*

Records as the most-recorded jazz bassist of all time. He started as a cellist, but with few opportunities for African American musicians in the classical music world, he switched to the bass and jazz. This, his 1961 debut for the New Jazz label, which stylistically walks a tightrope between avant-garde music and hard-bop-tinged chamber jazz, features Eric Dolphy, flitting between alto sax, flute, and bass clarinet. Dolphy shows more restraint than on his solo recordings from the same period, but his presence is still scintillating, exemplified by his rangy flute solos. Even so, with his impeccable bass and cello work, Carter is the star performer. *Charles Waring*

Tina Charles
The CBS Years 1975-1980

★★★

Cherry Red CRPOP 2 D 277 (2CD)

Retrospective of late 70s UK disco diva

Ably assisted by Biddu, who scored a big hit working on Carl Douglas' Kung Fu Fighting, the unassuming Tina Charles enjoyed a string of disco hits in the late 70s. At the time, she might have seemed as banally ubiquitous as prawn cocktail. Retrospectively, however, hits like I Love To Love can be appreciated for their orchestration, lush detail and the pop immaculacy, the plasticity, of Charles' vocals. Inevitably, across the long haul of Take All Of Me and Love Me Like A Lover, the formula palls. Just One Smile attempted to shift with the times, with its ABBA-esque epic flourishes and electric guitars, but the game was up for the game Charles, until the decades-long nostalgia circuit beckoned. *David Stubbs*

Alice Coltrane
The Carnegie Hall Concert

★★★★

Impulse! 5882869 (CD, LP)

Much-bootlegged gig gets an official release

Continuing the mission her husband John began towards the end of his life, Alice Coltrane began her career by exploring modal jazz in tandem with South Asian music. Her pilgrimage to India in 1970 inspired her greatest album, *Journey In Satchidananda*, which she promoted with a Carnegie Hall gig in February 1971. After languishing in Impulse's vaults for 53 years, a recording of that performance has finally been unearthed and proves an enthralling spiritual jazz manifesto. Joined on stage by seven other musicians, including saxophonists Pharoah Sanders and Archie Shepp, Coltrane offers a mesmerising version of Journey In Satchidananda, dominated by clouds of swirling harp, as well as radical deconstructions of two of her husband's tunes: Leo and Africa, the latter a 28-minute explosion of sustained sonic turbulence. Awe-inspiring. *Charles Waring*

Creation Rebel
High Above Harlesden 1978-2023

★★★★

On-U Sound ONUCD 159 (6CD)

Revisiting London dub reggae collective

From their north west London perch, Creation Rebel, with a young Adrian Sherwood on the mixing desk, helped map out the foundations not just of future dub but post-punk, the craters, the reverb, the sense of deep space. It is hard to credit these sounds were made over 40 years ago. Released in 1978, *Dub From Creation* featured Dennis Bovell on engineering duties, a double whammy of mixing genius alongside Sherwood. *Close Encounters Of The Third World*, a vinyl rarity, was mixed by Prince Jammy. *Starship Africa*, from 1980, is the group's masterpiece, an astonishing collage of backward taping and layered dub, while 1981's *Psychotic Jonkanoo* features John Lydon on backing vocals. 2023's brilliant, righteous comeback, *Hostile Environment,* rounds off this excellent collection. *David Stubbs*

The Cryin' Shames
Please Stay

★★★★

Tea Chest TCT 2 CD 11 (CD)

A shame that they're not still with us

Liverpool beat combo with a psych-garage edge who didn't quite match The Beatles' output but their two singles, for Joe Meek, springboard this 51-track set. The title track, a Drifters' cover, was, in 1966, Meek's final hit, backed by What's News Pussycat, all chugging guitar and squealing harmonica. Sourced from Meek's Tea Chest Tapes, there are covers (including Them's Gloria), their audition tape and four versions of second single Nobody Waved Goodbye. Offshoot Paul And Ritchie And The Crying Shames' only single, September In The Rain and psychotic B-side Come On Back are here plus a BBC Saturday Club appearance. Add two unreleased tracks by bassist Derek Cleary's group Friendly Persuasion and it's a tale of a band who really should have stayed. *Nick Dalton*

The Cure
Paris

★★★★

Fiction/Polydor 5875797 (CD, 2LP)

Robert Smith & co at their zenith in the French capital

Deep into the 111-date *Wish* Tour of 1992, which remains their longest-ever excursion, The Cure were nothing if not match-fit when they recorded *Paris* during a three-night stint at Le Zénith. Originally released to raise funds for the Red Cross and Red Crescent – charities this reissue continues to support – it preserved for posterity a strong line-up which included arguably the band's greatest drummer in Boris Williams and finest guitarist in Porl Thompson (within a year, they would both leave the band). Its one hour runtime barely longer than a Cure encore these days, *Paris*, remastered by Robert Smith for its 30th anniversary, is nevertheless an enjoyable time capsule. The rejigged tracklisting is augmented by two rediscovered cuts, Shake Dog Shake and Hot Hot Hot!!!, but the standout is still an epic rendition of their most bleakly brilliant song, One Hundred Years, with Smith sounding especially listless and forlorn on the famous opening line, "It doesn't matter if we all die..." *Simon Price*

Dadawah
Peace & Love

★★★★

Cherry Red DB 2 CD 135 (2CD)

Reggae gem reissued

Ras Michael's 1974 masterpiece – originally released by Wild Flower, later on Trojan – is rarely spoken of in the same hushed terms as *Heart Of The Congos* or *Two Sevens Clash*, but it's up there – a devotional album of Nyabinghi rhythms and righteous Rasta proclamations. Four stretched out near-hypnotic mixes, produced by Lloyd Charmers, make it reggae's answer to those magisterial Isaac Hayes albums from the same period. Special shout out for guitarist Willie Lindo whose curly licks add so much to the heady brew. The extra disc here can't quite compete – it's a selection of lightweight dubs by Charmers – but it ensures centre stage for the main course. A bona fide classic and an important reissue. *Johnnie Johnstone*

NOW ON edsel RECORDS DEMON

John Entwistle

THE OX BOX SET

DELUXE 6CD SET

As **The Who navigated their incendiary path** through the sixties, **John Entwistle** (nick-named **The Ox**) showed that he was a **talented songwriter** as well as being a formidable musician. Entwistle had been **writing songs and making demos** of them at home, and by the end of 1970, he had enough material for an album, the first CD in this 6CD box set.

This **clamshell box set** includes **Entwistle's six solo albums:** *Smash Your Head Against The Wall, Whistle Rymes, Rigor Mortis Sets In, Mad Dog, Too Late The Hero* and *The Rock*, plus **29 bonus tracks**! The albums feature guest appearances from **Joe Walsh, Peter Frampton, Jimmy McCulloch, Howie Casey, Eddie Jobson, Dick Parry** and **Zak Starkey.** The albums are presented in **CD facsimiles of the original gatefold and individual sleeves,** and the 28 page booklet contains all the **credits** and **full annotation** by Alan Robinson.

SMASH YOUR HEAD AGAINST THE WALL

WHISTLE RYMES

RIGOR MORTIS SETS IN

The first three albums are also available on coloured vinyl, in their original gatefold sleeves, for the first time since their original release.

AVAILABLE FROM amazon.co.uk

SOUL COLLECTOR

By Lois Wilson

Bruce Watson set up Bible & Tire in 2019 to reissue **ELIZABETH KING**'s early 70s gospel sides on Juan D Shipp's D-Vine Spirituals label. He also persuaded King, then 79, to come out of retirement to record *Living In The Last Days*, her long overdue debut album – she'd spent the past five decades raising her 15 children. Working out of Delta-Sonic Sound in Memphis with Watson and the four-piece Sacred Soul Sound Section behind her, King hit the ground running. Her vocal was deeper than it was in her youth but still immensely powerful and totally commanding, kept in shape by Sunday morning singing in church and captured again in 2022 on the great *I Got A Love*. ***Soul Provider*** (★★★★ **Bible & Tire**), her third album in four years, is once more driven by King's mighty energetic life force. She's joined by her daughters on backing vocals on Tables In The Temples, which mines the same gospel funk territory that the Staple Singers did while on Stretch Out, a song dating back to her early days. Fuzz and wah-wah guitar summon a more apocalyptic feel, redolent of Funkadelic as she screams, "His eyes are like balls of fire."

Beehive Breaks (★★★★ **Numero**) is an excellent guide to late 60s to mid-70s rare sister funk collated from the Numero label's reissue archive. Tracks include Sandy Gaye's Watch The Dog That Brings The Bone, written by Richard Marks of Funky Four Corners fame and a combustible mesh of thundering bass, scratchy guitar and brazen brass and Gaye's screaming vocal. Also included are Betty Wright's Mr Lucky, a funk noir with gunshot sound effects on Solid Soul from 1967; Marva Whitney's Daddy Don't Know About Sugar Bear, a raw, forceful shout on the Forte label from 1972; Oklahoma City high school outfit The Trinikas' Remember Me, a 1969 yearning lament pinned to a propellant backbeat on Pearce and Houston's Fay Cooper's Closer Together from 1970 on Kris which brings dynamical R&B and a bluesy keen to the funk.

Producer, songwriter, singer Mel Alexander started out with Consolidated Productions in 1961 and never stopped, over the next three decades launching imprints such as Ajax, Angel Town, Car-A-Mel and Kris which made few commercial inroads but based in LA and taking Motown as the blueprint – his slogan was 'Sounds Of Success' – created gorgeous out-on-the-floor dancers and proto-quiet storm ballads. ***Eccentric Soul: Consolidated Productions Vol. 1*** (★★★★ **Numero**) is a satisfying introduction to his work. The Deb Tones and The Del-Reys knock it out of the park with their ecstatic girl group take on Eddie Floyd's Knock On Wood and BB Carter's Cool It Baby is a demonstrative call and response. The aforesaid Del-Reys on Walk Proud, meanwhile, channel the silky, slippery tones of Smokey Robinson and the Miracles and Billy Williams' So Called Friend summons a mood evocative of a woozy late night.

CEDRIC BURNSIDE honed his craft playing drums in his grandfather RL Burnside's band and like him, he makes hypnotic hill country blues – he calls himself the "inheritor" of the genre. ***Hill Country Love*** (★★★★ **Provogue/Mascot**) is the follow-up to 2021's Grammy Award-winning *I'll Be Trying* and every bit as good as its predecessor. It was recorded live with no overdubs over two days in an abandoned legal office filled with trash cans – it had initially been earmarked to be turned into Burnside's jukejoint – and it's buoyed by positive energy and good vibes. With his three-piece band, including producer Luther Dickinson, he delivers covers of Mississippi Fred McDowell's You Got to Move and RL's own Po Black Maddie alongside originals such as Love You Music, which touches on African desert blues.

CHAKA KHAN's ***Chaka*** (★★★★ **Rhino**) is her 1978 debut, recorded with producer Arif Mardin in New York's Atlantic Recording Studios and notable for US R&B No 1 I'm Every Woman, written by Ashford and Simpson. But also ripe for rediscovery are her cover of Stevie Wonder's I Was Made To Love Her and the gospelly ballad Roll Me Through The Bushes.

This Is Mod (★★★★ **Kent**) and ***This Is Street Funk 1968-1974*** (★★★★ **Kent**) fanfare the arrival of Ace records' new 'this is…' genre specific vinyl compilation series at a budget price with tracks culled from the label and its associated catalogues. The first named includes such choice cuts as Clarence Carter's Looking For A Fox; The Ikettes' Camel Walk, Hank Jacobs' Elijah Rockin' With Soul and Mary Love's Lay This Burden Down. The second Millie Jackson's Hypocrisy and the Fame Gang's Grits And Gravy.

Also out: **CYMANDE**'s ***Promised Heights*** ★★★★ **Partisan**), their third album, produced by John Schroeder and originally issued on Contempo in the UK, and featuring Jimmy Lindsay on lead vocals. High point: Brothers On The Slide. **CANDI STATON**'s ***Candi Staton*** ★★★★ **Kent**) is her 1972 third album for Fame, produced by Rick Hall at Fame Studios and including her classic reading of In The Ghetto plus Lovin', You, Lovin' Me and Do It In The Name Of Love. **JAMES BROWN**'s ***Please Please Please*** (★★★★ **Waxtime**) is the soon-to-be godfather of soul's first album on King from 1958. The title track and Try Me, both singles, set out his stall, drop to his knees yearning ballads, they've still not been beat.

DONNIE ELBERT's ***What Can I Do? 1957-1962*** (★★★ **Jasmine**) is just that; named after his debut solo single on Deluxe which hit the US Number 61, it includes everything he put out during the timeframe on labels such as Vee Jay, Red Top, Jot and Jalynne.

Toumani Diabate & Ballaké Sissoko

New Ancient Strings

★★★★

Chrysalis Records CRV1637 (CD, LP)

Jawdropping collaboration between Malian geniuses

Originally released in 1999 on Joe Boyd's Hannibal Records, New Ancient Strings was seen as a follow-up to the 1970 album *Ancient Strings* – a collaboration between singer Toumani and kora player Ballaké's fathers, Sidiki Diabaté and Djelimadi Sissoko. It was recorded in one night with no overdubs in a makeshift studio in the marble-floored Palais de Congrés overlooking the Niger river, and it captures two artists at the peak of their powers. Consisting of eight timeless instrumentals of traditional Mande music – some dating back to the 13th century, along with more recent Malian variations, both versions have photos by broadcaster Lucy Durán. *Tony Burke*

The Dream Academy

Religion, Revolution & Railways

★★★

Cherry Red QCRCDBOX 136 (7CD)

Expansive set documenting "impeccably lush" 80s popsters

With classically trained multi-instrumentalists Kate St John, Gilbert Gabriel and songwriter Nick Laird-Clowes on board, The Dream Academy's MO was to deliver impeccably lush arrangements and baroque pop harmonies with wistful undertones, a somewhat retro approach that contrasted with the futuristic stylings of like-minded new wave explorers of the time. This box set captures them in their element. Following the material from the three albums originally released by Warner Records, four other CDs fill the gaps with the singles, covers (The Smiths' Please, Please, Please Let Me Get What I Want) and, most notably unheard tracks such as the pounding House Of Heartbreak and ethereal These Walls, predating shoegazing. *Irina Shtreis*

Brian Eno

Eno (Original Motion Picture Soundtrack)

★★★★★

Universal Music Recordings 5584958 (CD, LP)

Celebrating an influential icon's half century

It was highly unlikely that when Brian Eno finally was involved in a career-spanning film, it was going to go out at 10.30pm on a Friday night on Channel 5. Appearing in cinemas this spring, *Eno* is a generative documentary by Gary Hustwit that will be different every time it's screened. The accompanying soundtrack remains the same every play, though; and is a fascinating attempt to capture the essence of Eno's 50 years on a single CD/double LP: by including 17 tracks from 14 different albums, it makes quite the fist of it. Productions for others are left aside, but collaborations are included (probably the only album to have Cluster and Fred Again.. on it). It hangs together extremely well – the new material sits sweetly with the old. *Daryl Easlea*

Faust

Momentaufnahme III

★★★★

Bureau B BB 450 (CD, LP)

Momentaufnahme IV

★★★★

Bureau B BB 456 (CD, LP)

More odds and sods from legendary krautrockers

The 2021 releases *Momentaufnahme I* and *II*

felt like the final word on Faust's conveyor belt of outtakes, and that seems to be the case with *III* and *IV* largely repackaged from previous comps such as *71 Minutes* and *BBC Sessions+*. Some names have been changed (Jean-Hervé Peron's Party 10 chanson is now Ma Trompette) but most tracks will be familiar to Faust nuts. That doesn't take away from the magnificence of the material on offer here, with Don't Take Roots from *III* ably demonstrating why Faust are the Monty Python of noise rock, while Das Meer on *IV* perfectly balances Werner "Zappi" Diermaier's machine-like precision drumming and Rudolf Sosna's beautiful Debussian melodies, exemplifying essentially two bands trying to fight their way out of the same sack. *Jeremy Allen*

Clearing The Way

The end of an era for Bolan's glam-rock trailblazers. *By Daryl Easlea*

Marc Bolan: laughing at the idea that *Tanx* was the last great T.Rex record

T.Rex
Tanx

★★★★

Edsel ESDL 0193 (2CD)

As 1972 progressed, Marc Bolan's undisputed 18-month leadership of 'Dream Is Over' pop was being contested: noisy upstarts Slade were on one flank, the Osmonds/David Cassidy teeny-weeny axis in the middle and then, old pal David Bowie's Starman was finally on the rise among the left-field glamerati: Bolan was squeezed from all sides. The *Born To Boogie* film, released in December 1972 hadn't exactly enamoured the wider world to Bolan's cause. Whereas July 1972's *The Slider* was the album released at the absolute zenith of Trexstacy, its follow-up, *Tanx*, was arrived in March 1973, as the group's inexorable decline in popularity had slowly yet significantly begun. It needed to reassert Bolan's authority. Recorded at the Château d'Hérouville in Autumn 1972, Bolanists will ponder the subject into the night: was *Tanx* the last truly great T.Rex album?

It certainly had all the component parts in place: Tony Visconti was again in the producer's chair, free from Bowie duties for a while, so could concentrate on his original superstar charge. Mickey Finn was still Bolan's foil, with his congas, 'hand percussion', and vocals; rounded out by one of glam's most dependable rhythm sections, Steve Currie on bass and Bill 'Legend' Fifield on drums. However, there were additions to the line-up – Bolan was expanding his palette to incorporate soul elements. What was of great interest was the use of the crème de la crème of UK session voices, Madeline Bell, Barry St John, Vicki Brown, Sue and Sunny and Lesley Duncan, as well as sax playing from Howie Casey, and use of a most un-T. Rex-like instrument, the Mellotron. What was of less interest was reported temper tantrums, with Bolan's ego getting in the way of the recording process.

Most of *Tanx* is more of the same performed beautifully; it is very easy to play 'spot the template' throughout – Rapids mines the Get It On groove; Life Is Strange and Broken-Hearted Blues are Cosmic Dancer, the latter doused in Casey's saxophone. It's also very, very beautiful, and reminds this writer of David Jackson's sax playing on Van Der Graaf Generator's more reflective moments. Shock Rock ("if you know how to rock, you don't have to shock"), which seems to swipe at the Alice Coopers of the world, channels Metal Guru.

Most of *Tanx* is more of the same performed beautifully

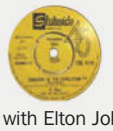
But there are enough trimmings to mark out a difference: after a false start, Tenement Lady choogles in, but then dissolves into a cosmic, phased ballad; the swooning orchestration that Visconti arranges for Electric Slim And The Factory Hen encourages one of Bolan's most satisfying performances; The Street And Babe Shadow adds a soulful melodrama. With barely any of the tunes getting past three-and-a half minutes (Shock Rock and Country Honey struggle to get to two) the five minute-plus closer Left Hand Luke And The Beggar Boys seems like *Tanx*'s Huge Statement. With full soul vocal backing and Mellotron swells, Bolan takes it to church, growling, preening, testifying, offering one of his greatest performances as well as the astonishingly bewildering doggerel of "myxomatosis is an animal's disease, but I got so shook up Mama, it ate away my knees." It all ends with a snort . . . a metaphor for this era of T. Rex.

This *Tanx* expanded edition – a box repackage of the previous doublepack – contains the 'Left Hand Luke' version of the album, acoustic demos and all of the attendant singles and B-sides, still begging the question as to how different *Tanx* could have been if Solid Gold Easy Action and 20th Century Boy had opened up each side. These and Children Of The Revolution are the primest cuts of Bolan and Visconti's professionalism – the formula had been struck and with final amendments, was perfected.

Whether *Tanx* was Bolan's final artistic helicopter leaving Saigon is up for much dispute – what is definite is that it would never be the same again. This version offers the opportunity to mull over all the arguments, while revelling simply in the glittering audacity and tuneful beauty of Marc Bolan. *Tanx* is T.Rex caught in the eye of the storm – what it sounded like to have a 'mania' named after you, while considering options as how he could escape the teenybop straightjacket and have a lasting career. File under: if it ain't broke, don't fix it, *embellish*.

COLLECTING... *TANX*

Tanx
(EMI/T. Rex BLN 5001, LP, with printed inner and poster, UK, 1973) **£40**
Simply put, this was the last T.Rex album that was bought and played in significant order, so of course, that means perfect copies are increasingly scarce. Whereas the fold-out poster can still be found in the package, to find it without drawing-pin holes is rare.



Children Of The Revolution/Jitterbug Love/Sunken Rags
(Stateside TSS 4141, 7", Turkey, 1972) **£30**
Recorded at Ascot for the *Born To Boogie* film, the track – with Elton John on piano – was released in September 1972, and kept off the UK No 1 spot firstly by Slade's Mama Weer All Crazee Now and then – horror of horrors – David Cassidy with How Can I Be Sure? Released on Stateside in Turkey, this yellow-label version of arguably the ultimate T.Rex single is a delightful curio.

Christmas Time/Wanna Spend My Christmas With You/Christmas/Everybody Knows It's Christmas
(Lyntone, fan-club only 7" flexi, with letter on brown envelope/without, UK, 1972) **£45/£30**
Always pioneering, Bolan released his entry into the Christmas market a whole year before Annus Glammus Festivus (*I think he means the glam xmas of 1973 – Ed*). Unlike the following year, it was still thought that, like The Beatles before him, festive wishes were the preserve of fan clubs and flexidiscs.

Tanx
(Odeon, EOP-80777, LP, Japan, with obi-strip, printed inner, poster, plastic cover, Japan, 1973) **£100**
As with all Japanese releases of this (or any) era, finding them in mint condition with all parts in tact is something of a challenge. Copies of this have sold beyond £200, and one to aim for if completism is your scene.

Złoto Ułatwia Nam ycie (Solid Gold Easy Action)
(Przedsi biorstwo Wydawniczo-Poligraficzne RSW Prasa Ksia ka Ruch R-0410, 5" flexi, one- sided, card-backed, Poland, 1973) **£25**
The *pocztówka d wi kowa* (sound postcard), was a popular format in Poland in the 1970s. Made from plastic-coated paper, they were virtually unplayable, and made a flexidisc feel like a 180g pressing. Credited to 'M.Belan' a copy of this version Solid Gold Easy Action, although not bank-breaking, can be hard to acquire, especially in decent condition.

PSYCH COLLECTOR

By JR Moores

Blow My Mind!: The Doré-Era-Mira Punk & Psych Legacy (★★★★ **Munster**) compiles top moments from 45s released in the 60s by the three labels in its subtitle. It offers heaps of fun, be this delivered with the aid of organs, harmonicas or a whole lotta yelping. Highlights include the cowbell break on Ty Wagner's Slander and The Motion's vivid tale of being mugged on the sidewalk. The appearance by The Outlaw Blues lasts under three minutes. Bit of a shame, given it's called Non-Stop Blues. The groove they hit sounds like it could've rattled on eternally. Extra points for some of the band names on this double LP. The Puddin Heads? The Tormentors? Basil & The Baroques? As if they won't deliver the goods.

Following his stint in The Vagrants, Leslie West recorded a solo album with Felix Pappalardi who'd produced *Disraeli Gears* by Cream. Their next step together was to form a power-quartet, named after that solo LP: **MOUNTAIN**. There's a no-nonsense vibe to 1970's **Climbing!** (★★★ ***Music On Vinyl***). The boys rock as hard as any hard rock group should. The drums thud rather than soar. Opportunities for guitar solos are never missed. Some listeners might wonder whether Pearl Jam had in mind the lead licks of Silver Paper when writing Dissident some twenty years later. Overall, it's good stuff rather than great. Y'know, like Led Zeppelin or whoever. (Please don't write in.)

After he left a certain progressive rock band from Canterbury, Robert Wyatt formed **MATCHING MOLE**. Their name sounds a bit like the French phrase "machine molle". Translate that and you get... "soft machine". LOL! The first of their two albums, ***Matching Mole*** (★★★★★ **Music On Vinyl**) begins with the gorgeously pastoral O'Caroline. When not wailing wordlessly on this LP (now with a second disc of bonus content), Wyatt comments on what he's up to, in a postmodern fashion. The words and music might work better, he concludes, if Caroline was still in the picture. On Signed Curtain he ponders aloud, in that high voice of his, whether he's singing the bridge, verse, chorus or another bit of the song. If that makes its lyrics sound unfinished, wait until the poignant denouement in the final lines, where Wyatt admits he's lost faith in his own song, "Cos it won't help me reach you..." For those more partial to heavy, jazzy and instrumental material, Part Of The Dance is a powerful nine-minute jam. The band let themselves even looser elsewhere.

SANULLIM were a South Korean group formed by three brothers in the 70s and their output is being reissued for the first time outside of their native country. While punk was breaking in the West, this trio were churning out fuzzy, tuneful psychedelic rock with spiky guitar solos aplenty. 1977's ***Volume 1: Already Now*** (★★★ **Guerssen**) got the ball rolling. Stick with it because the LP's B-side is livelier than the first, peppered as it is with commanding basslines and frisky keyboard motifs. On ***Volume 2: Spread Silk On My Heart*** (★★★★ **Guerssen**) the trio hit their stride. The leap is apparent from the first track's lengthy, confident and absorbing intro. This time the recording is meatier, to boot. ***Vol. 3: My Heart (My Soul Is A Wasteland)*** (★★★★ **Guerssen**) has another great opener and its second side is filled with one massive piece which couples Blue Cheer stomp with proggier aspirations. The same label has curated a handy 2LP compilation of songs from Sanullim's 1979-83 period, ***Evening Breeze*** (★★★★ **Guerssen**), so there's really no excuse to miss out on their Korean chops.

Two limited re-pressings have been exhumed from the vaults of **SUGAR CANDY MOUNTAIN**, an Oakland collective based around core duo Will Halsey and Ash Reiter. The reissues come from 2013 and 2016 but sound more like time capsules from the late 60s. ***Mystic Hits*** (★★★ **Sugar Candy Mountain**) and **666** (★★★ **Sugar Candy Mountain**) showcase the group's sophisticated and varied forms of kitsch. Some listeners will get right on board with the way SCM's lushness brushes politely against the fuzz. Others might shrug their shoulders like Alan Partridge and return to the source material that's influenced the group. Truth be told, a record named 666 should sound a lot more EVIL.

It started in the late 80s. There was a modest revival in the new millennium, involving bands like Ringo Deathstarr. (Remember them?) Then My Bloody Valentine finally finished their third album and likeminded acts reformed to perform for bigger audiences than ever before. That's right, baby. Shoegaze is back. And this time Damon Albarn can do nothing to stop it, cor blimey. Seattle's **SOMESURPRISES** are led by Natasha El-Sergany who's built the project from a bedroom folk affair to the sonic ocean it now resembles. There's been a five-year break since their last record but the material on ***Perseids*** (★★★★ **Doom Trip**) suggests nobody's been twiddling their thumbs. The songs have been skilfully crafted. That's in terms of both the writing itself and the crucial decorative effects. El-Sergany's voice floats at just the right level in the mix: loud enough to hear her thoughts and feelings; not so dominant that it would risk overshadowing the instrumentation. On the title track, Jessika Kenney recites a poem about the redemptive power of music. If you ain't behind that sentiment, you're probably reading the wrong magazine, kiddo.

Flowered Up

A Life With Brian

★★★

London LMS 1725047 (2CD, 2LP)

The return of a curious cultural touchstone

Arguably even more than contemporaries the Happy Mondays, Camden's Flowered Up unwittingly became shorthand for the hedonism of the late 80s/early 90s rave scene. Much of the mythology grew up around their single Weekender and its accompanying 12-minute promotional film, but this, their sole long-player, is more than just a footnote to their story. Hearing *A Life With Brian* again some three decades and more later, the impression is of a series of snapshots of London's pubs, clubs and grimy streets, a kind of kitchen sink odyssey with a dance groove. Ecstasy clearly informs the pulsating Sunshine and Mr Happy Reveller, more mannered soulfulness elevates Take It (with lyrics co-written by Joe Strummer), while a second disc digs deep into previously unreleased and extended mixes.

Terry Staunton

Robert Forster

Beautiful Hearts

★★★

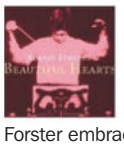
Needle Mythology NEMYLP 014 (CD, LP)

Warm Nights

★★★★

Needle Mythology NEMYLP 013 (CD, LP)

Go-Betweens founder's solo efforts revisited



Instead of facing the 'third album syndrome' head on, Robert Forster embraced his writer's block, seeking inspiration through his interpretations of others' songs. Originally entitled *I Had A New York Girlfriend*, *Beautiful Hearts*, from 1995, was a curious selection of covers, with the more traditional material such as Guy Clark's Broken Hearted People and Bill Anderson's sublime Three A. M winning out over shaky renditions of Spirit's Nature's Way and Martha & The Muffins' Echo Beach. The following year's Edwyn Collins-produced *Warm Nights* was starker but the confidence had returned. There was woozy brass (Fortress), shimmering *Street Legal*-period organ (Rock'n'Roll Friend), and low-end R&B (Half The Way Home recalled peak Mitchell and Green). It proved to be Forster's last outing before his reunion with Grant McLennan.

Johnnie Johnstone

Garbage

Bleed Like Me

★★★

BMG/Stunvolume 4099964004069 (2CD, LP/2LP)

Shirley Manson and co's hard-won fourth

Garbage's 2005 fourth album *Bleed Like Me* was the one which almost broke them. After a decade of hard-grafting success, initial recording sessions brought band friction and burnout to a head, until a four-month break and the involvement of producer (the first time they'd used one) John King and stand-in drummer Dave Grohl on the straight-up rock opener Bad Boyfriend reset their musical dials. The results are a mainstream pop-rock sound (with an emphasis on rock) for the big-chorused Run Baby Run and Why Do You Love Me, while Shirley Manson's lyrics move into evocatively dark territory, taking in subjects like self-harm (Bleed Like Me), male violence (Boys Wanna Fight) and sexual puritanism (Sex Is Not The Enemy). With 17 B-sides, remixes and alternate takes on the more expansive available versions, this version gets to call itself definitive.

David Pollock

Kristin Hersh

Hips And Makers

★★★★

4AD 4 AD 0652 LPX (2CD, 2LP)

Throwing Muses frontwoman's solo album

By 1994, Throwing Muses' Tanya Donelly was striking out in a more pop direction with Belly. For her debut solo outing, Hersh opted for a more sombre, deeply personal tone, reflecting the gravitas of contemporaries like Bob Mould with her use of Jane Scarpantoni on cello. Your Ghost features the arguably extraneous guest appearance of Michael Stipe; thereafter it's Hersh alone, generally eschewing the ferocity of the Muses on the likes of Houdini Blues, her unique vocals gleaming like a twisted blade catching the sunlight. The bonus material here includes strings-only versions of tracks like A Loon, the disquieting, dramatic Hysterical Bending, which recalls acoustic Led Zeppelin – and, hey ho, a brilliant slide version of Zep's When The Levee Breaks.

David Stubbs

Davy Jones

Davy Jones

★★★

7a Records 7A57 (CD, LP)

Cloy boy ploy from singer of Cuddly Toy

What happens to a pop idol when the idolatry passes? This is where Davy Jones was after The Monkees' break-up, cast out into pop's wilderness. This superbly curated album, the 1971 follow-up to 1965's *David Jones*, is exactly as one would expect it to be. Imagine *Pepper*, Paris 1968 and Woodstock hadn't happened. Davy Jones was an artist who never missed the mark. Like

Broadcast: putting a spell on you

Transmission Tests

Entrancing compilation of Trish Keenan's unreleased demos and dry runs.
By Chris Roberts

Broadcast

Spell Blanket – Collected Demos 2006-2009

★★★

Warp WARPLP 372 (CD, 2LP)

Transition, transmission. Between the late 90s and their last full studio album, 2005's *Tender Buttons*, Broadcast finessed an enigmatic mix of electronica, 60s psychedelic tropes and often eerie samples, earning them an obligatory mention every time somebody discussed hauntology. Which for a brief while everybody did. Hauntology involved retrofuturism – an uncertain sense of a half-lost past and a sporadically glimpsed future. Broadcast's best music still haunts, whether on 2003's *Ha Ha Sound* or the soundtrack for the 2012 film *Berberian Sound Studio*. It was subtly spooky, rather than full-on gawdy giallo. In a shrugging, shy, averting-its-gaze way, it could also be playful, fun.

Trish Keenan's untimely death in 2011 effectively ended their output, and for over a decade Broadcast's surviving member James Cargill has spoken of compiling the work-in-progress demos she left. "Trish left a lot of tapes, four-tracks and stuff, and I've been going through those", he told *Under The Radar*, months after her passing. "It's difficult, but I'm connected to it at the same time. It's wonderful, but I'm also feeling a sense of loss." These tapes might one day make "a monument, or a tribute" to her, he added.

Finally formulated, *Spell Blanket* is that item. The mass of material here – 36 tracks in all, though many are blink-and-you'll-miss-it short – was sketched out from 2006 to 2009 as groundwork for what would have been the album to follow *Tender Buttons*. It would be a lovely story if we could say it's a grab-bag of unmitigated genius. In truth, it's never expansive enough to dazzle neutral listeners, nor was it ever meant to be. It's less an album per se, more a document purely for the fascination of Broadcast buffs, who will be able to overlook the undercooked, underfed nature of the majority of the snippets. And as an insight into Keenan's creative process, it's illuminating and intriguing.

As an insight into Keenan's creative process, it's illuminating and intriguing

It's a lo-fi scrapbook, where occasionally a shaft of light lands on a page pregnant with true inspiration. Take for example I Want To Be Fine, the longest piece here at nearly four minutes, and one of the more fully realised. It's an acoustic folk number with Keenan's voice switching between spoken word and Steeleye Span-style singing. It's only creepy because we now reflexively associate this timbre with sinister films. Perceived from other angles, it's fresh-faced and sweet. Petal Alphabet, too, taps into that feel – "one by one, the gods fall asleep" – as she harmonises committedly with herself. By contrast, the folk is forsaken on more electronic-based rough workings like Hip Bone To Hip Bone, which successfully evokes an anxious, distracted Sandie Shaw at her breathiest. March Of The Fleas gravitates closer to shoegaze, with ominous treated guitars signifying torment.

Most of this collection, however, offers fleeting impressions rather than signed-off, finished portraits. That's it's raison d'etre, as the opening "song" exemplifies: it's 42 seconds of Keenan seemingly singing to herself while walking in the rain, perhaps just so she'd remember a melody that had popped into her head. It's intimate, and very poignant now, naturally. As are many of the biro marks, brushstrokes and try-outs here. For Broadcast's true believers, this is an essential and edifying experience, casting its own spells.

Micky Dolenz, his closest compadre in The Monkees, showbusiness was his scene. This collection is superb fun. Incredible musicianship, too, Jones' unmistakable voice, covering material by writers of the calibre of Neil Sedaka. As on The Monkees' albums, there are moments where it all gets simply too much – Welcome To My Love is like Cuddly Toy to the power of a hundred. This writer needed to listen to some acidic post-punk afterwards just to cleanse the palate.
Daryl Easlea

Carl Palmer

Fanfare For The Common Man

★★★★

BMG 4050538869842 (3CD/Blu-Ray)

Progressive percussionist is profiled

This box set retrospective of drummer Palmer's career gives its first CD over to Emerson, Lake & Palmer's more percussion-heavy material, the second to Asia and his pre-fame beginnings. Disc three, playing the better-known ELP material with later solo bands, is the least essential disc, but lesser-known cuts with Mike Oldfield and, intriguingly, the Buddy Rich Orchestra, entertain. A DVD documentary completes the four-disc package. The slipcased small-format 200-page autobiography is a worthy, detailed but rather downbeat read, the denouement of ELP – with the members not on speaking terms – particularly sad. No discography, alas. Palmer, 74, plays on today with a keyboardless band – and while his headline-making heyday is long behind him, this set pays ample tribute to his talents.
Michael Heatley

Pixies

Pixies At The BBC

★★★★

4AD 4AD 0635 (2CD, 3LP)

Overdue anthology from The Beatles of alt-rock

Pixies At The BBC was released in 1998, five years after the group split. An

essential item at the time, it was also frustratingly incomplete. Were several songs missing to fit the mould of Pixies albums lasting under 40 minutes? Here, finally, is the complete picture, with its components now arranged in chronological order, as they should be. The thrilling cuts follow the live-in-the-studio spirit of debut LP, *Surfer Rosa*. The full set provides greater sense of the band's journey and development. Towards the end emerge bittersweet hints of the impending dissolution. The penultimate Peel session is performed alone, by Black Francis, and includes a Beach Boys cover destined for his first solo album, under the adopted alias Frank Black.
JR Moores

Portishead

Roseland NYC Live 25

★★★★★

UMC 5568929/5568931 (CD, 2LP)

Bristol veterans' fraught majesty preserved

With Beth Gibbons' solo

album imminent, here's a reminder that her main band ranked among the most vital live acts of their time. Released in 1998, *Roseland* captures Portishead in 1997 with an orchestra, their players laser-locked on the expressive fluctuations in Gibbons' voice. The abrasive scratch'n'cackle of Cowboys and brittle luxuriousness of All Mine snap and shudder, locating a nerve's-edge poise that holds you rapt – little wonder the strings tremble in awe of Over. For this reissue, a desolate Roads and stylishly haunted Sour Times are reinstated from the right concert. Undenied and Numb are rhapsodic additions to CD/vinyl, before strings gather like harbingers of doom for a magisterially uneasy Western Eyes, "aching at the view" of a world gone wrong: a sharp-edged lament from a band on piercingly peak form. Any chance of a *Third* tour recording next? *Kevin Harley*

Slim Harpo

Sings Raining In My Heart

★★★★

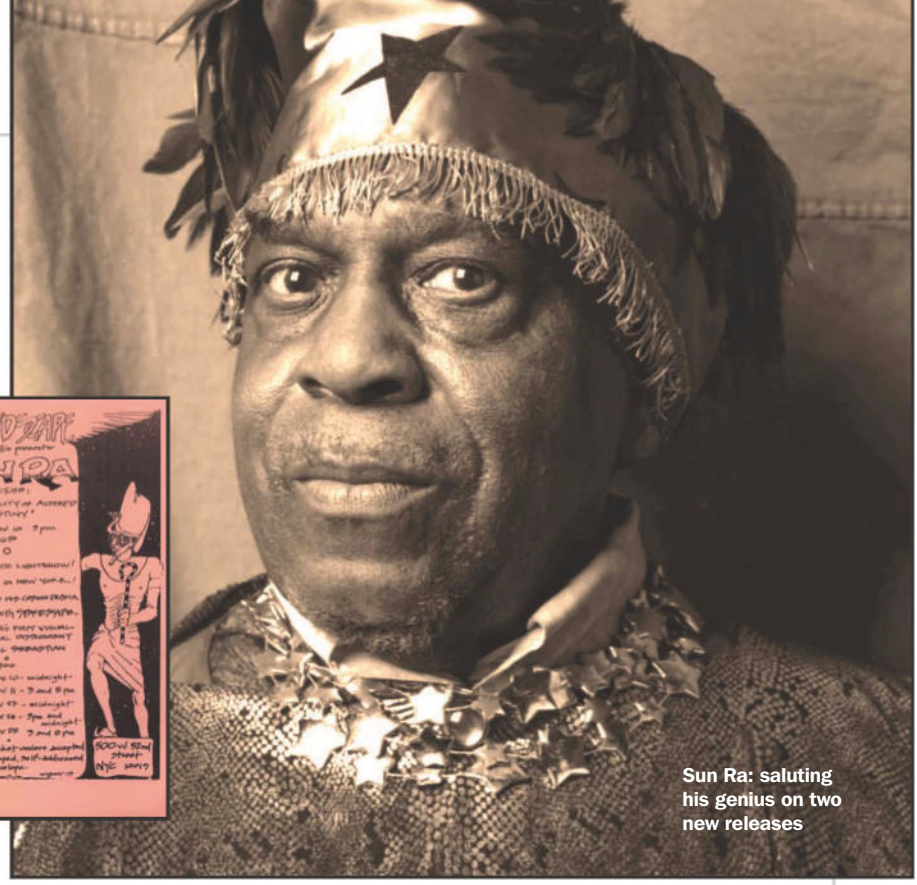
Blues Joint 8014 (LP)

Bee-fixated bluesman's debut stings again

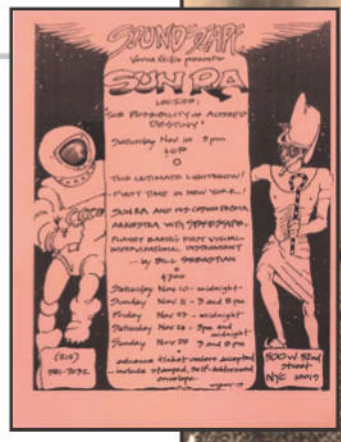
With his smooth, honeyed vocal delivery, Slim Harpo was the antithesis of hollering bluesmen like Howlin' Wolf and Muddy Waters. Originally from Lobdell, Louisiana, Harpo, who played a mean harmonica as well as the guitar, pioneered a rural swamp-blues style with a hint of rock and roll that influenced The Rolling Stones, the Yardbirds, and Them, who all covered his songs. This album, whose title track was a Top 20 US R&B hit, first appeared on the Nashville Excello label in 1961 and is revamped here with eight bonus tracks. The track with the biggest sting is I'm A King Bee, which the Stones covered on their debut LP. Other standouts include I Got Love If You Want It and Buzz Me Babe. *Charles Waring*

Solar Flair

Incredible lost studio project and two stunning unheard concerts testify to jazz game-changer's mind-blowing genius. *By Charles Waring*



Sun Ra: saluting his genius on two new releases



Sun Ra

Inside The Light World: Sun Ra Meets The OVC

★★★★

Strut STRUT 288 (2LP, CD)

Sun Ra At The Showcase: Live in Chicago 1976-1977

★★★★

Jazz Detective (2LP, 2CD)

In the year that marks current Arkestra leader Marshall Allen's momentous centenary, music archivists have exhumed two significant archaeological finds that capture his former leader, jazz mystic Sun Ra, in studio and live settings. Arguably, the paramount discovery is *Inside The Light World*, Ra's collaboration with Bill Sebastian, a boffin-like inventor who patented satellite designs to fund his groundbreaking Outer Space Visual Communicator (OVC), an apartment-sized fractal light projector controlled by a touch-sensitive keyboard.

After initially hooking up for live shows in the late 70s, Ra and Sebastian went into the studio together in 1986, when the latter filmed the Arkestra spontaneously running through a series of tunes against OVC-generated psychedelic backdrops. The session resulted in two promotional videos sold on VHS cassettes at Ra's live shows, though until now, the audio recordings have never seen daylight.

The OVC performances were never earmarked for an LP release but now, dusted down and spruced up, function as a fantastic album-length showcase spotlighting some of Ra's best-known pieces. Though sadly, we can't see Sebastian's OVC machine interacting with the Arkestra, the music, newly edited and remixed from the original 24-track master tape, is astonishing in terms of both its sonic fidelity and performance quality. To accommodate Sebastian's light displays, Ra intentionally left a lot of space in the music, an approach that results in elongated grooves with fewer band solos that allow the music to breathe, imbuing it with a freer, uncongested quality.

The blithe, Latin-tinged Sunset On The Nile and percussion-propelled Love In Outer Space show the Arkestra at their most serene. Even slinkier is the mellow Stardust From Tomorrow featuring June Tyson's soulfully husky lead vocals. These tracks and others like them on the album reveal that Ra's wilder, more outré side is conspicuously absent from the polished and highly accessible *Inside The Light World*. Indeed, such is its mellow charm that the album has the potential to attract listeners who were previously wary of the Arkestra's more outré recordings.

> *Sun Ra At The Showcase* exudes a wild, untamed quality

In sharp contrast, *Sun Ra At The Showcase*, which combines two unreleased mid-to-late 70s concert recordings taped in a small Chicago jazz club, exudes a wild, untamed quality.

The Arkestra is in electrifying form, serving a mixture of organ-led swing (Rose Room), eerie synth soundscapes (View From Another Dimension), and unhinged acapella vocal experiments (Ebah Speaks In Cosmic Tongue). Most arresting is the unearthly The Shadow World, an engulfing storm of noise where Marshall Allen's squally saxophone shrieks are juxtaposed with Ra's manic morse code-like synth bleeps. The album's crowning glory is a gloriously dissonant rendition of Ra's signature number, Space Is The Place, lit up by Dale Williams' interstellar electric guitar, which sounds like it's beamed from some distant world far beyond this one.

In addition to being available as exclusive Record Store Day limited edition double-vinyl releases, both these Sun Ra albums – enhanced by illuminating and copious liner notes – will be available on general release in CD format. Both amount to buried treasure guaranteed to expand our awareness of the man born Herman Blount.

Sonny Rollins

A Night At The Village Vanguard: The Complete Masters

★★★★★

Blue Note 1581 (3LP)

Toned up hard bop classic

Originally a single LP, Rollins' 1957 masterpiece has been expanded into a deluxe three-disc Tone Poet version. Amazingly, the original tape, recorded on a 7.5ips tape machine at the venue, was never used to master the LP; instead, engineer Rudy Van Gelder transferred it onto a bigger 15ips tape reel. Now, for the first time, the original recording has been located and used for mastering. The results are staggering, transporting you into the heart of the Vanguard and giving you, as producer Joe Harley says, "the best seat in the house." Rollins, just 27 at the time, is on fire, spewing out a torrent of melodic invention that justifies his "Saxophone Colossus" tag. He's brilliantly supported by bassist Wilbur Ware and drummer Elvin Jones, who helped to create a night to remember. *Charles Waring*

Lonnie Liston Smith

Live!

★★★

Ace HIQLP 100 (LP)

Reissue of keyboardist's only 70s live album

Featuring his band Cosmic Echoes and his brother Donald on flute and vocals, *Live!* catches Smith at the height of his jazz-funk success. In fairness, the funk component of this is better than the jazz, with the guitar soloing on Sorceress, for example, affording little more than an opportunity to go get a cup of tea. However, Liston Smith's trademark whirlpool electronic keyboards, on Prelude or the Stevie Wondrous Watercolours, for example, remain a thing of eternal beauty, dark droplets of limpidness. Meanwhile, there's no resisting the soulful, irresistible, electric velocity of Expansions, with Donald Smith in full throated top form. Smith isn't quite up there with Miles Davis or Weather Report but *Live!* contains the essence of a music no longer practised. *David Stubbs*

Status Quo

The Early Years 1966-69

★★★

BMG CAT 900 BOX (5CD)

Pre-denim, very matchstickable...

It's a stretch from the mid-60s band covering Shirley Bassey and the Bee Gees to the boogiemeisters of the 70s, so buyer beware. This is highly produced pop mixed with some trendy psychedelia, pure and simple. But if you want to know the roots of Quo, this box is keenly priced and intelligently presented (despite naff artwork), and includes the bonus tracks from the first two albums' 2003 deluxe reissues. Dave Ling's sleevenote adds necessary perspective, while a BBC Sessions disc rounds things off in style – though avids will have them on the now-hard-to-find 2010 Beeb box set. Nothing new, then, but comprehensive as far as it goes: the two 'transitional' albums from 1970-71 will presumably be next. *Michael Heatley*

Tina Turner

What's Love Got To Do With It

★★★

Rhino 5054197555558 (4CD/DVD)

Fulsome reminder of what we're missing

While we await a more considered posthumous overview of Turner's entire career,

Photo: (Sun Ra) Charles Steck 1988

Status Quo: to relieve some tension every now and then, they'd have a boating knot competition

this expanded 30th anniversary edition of her biopic soundtrack is a fine placeholder. The parent album boasts re-records of earlier hits (Nutbush City Limits, A Fool In Love) alongside contemporary tracks, including a fiery holler on the live favourite cover of Trammps' dancefloor classic Disco Inferno.

Two discs, plus a DVD, are given over to a full concert from 1993 for much grittier versions of the songs, plus a properly sleazy take on Robert Palmer's Addicted To Love. It's this part of the package that best serves as a tribute to Tina the charismatic performer, as does the singles edits and remixes disc's a capella glory of John Fogerty's Proud Mary. *Terry Staunton*

UFO

Covenant + Sharks

★★★

Cherry Red / Hear No Evil HNE3CD215 (3CD)

Noughties' albums re-issued

UFO purists were delighted when guitarist Michael Schenker rejoined the band for 1995's *Walk On Water*, although he was gone again by the end of the year. Two further short stints with the band – boasting founder members Phil Mogg and Pete Way, together with drummer Aynsley Dunbar – resulted in *Covenant* in 2000 and *Sharks* two years later. *Covenant* is the better, still boasting some of that early UFO swagger in tracks like Love Is Forever and Midnight Train, while *Sharks* is a bit of a plodder and hardly a fitting end to Schenker's career with the band. Ten cuts from the *Walk On Water* tour show at Blind Melon's, Cheektowaga, in September 1995 (some of which was originally released as a bonus CD with *Covenant*) completes the package. *John Tucker*

Waysted

Won't Get Out Alive: Waysted Volume One 1983-1986

★★★★

Cherry Red / Hear No Evil HNE 4 BOX 172 (4CD)

Early years round-up for post-UFO outfit

Having quit UFO in 1982 bassist Pete Way initially created Fastway with ex-Motörhead guitarist Fast Eddie Clarke but left within a few months to form Waysted, an exciting hard rock outfit who never really fulfilled their potential. *Vices* (here augmented by six bonus cuts) was a good start but didn't sell enough to keep the Chrysalis executives happy; fortunately Music For Nations were on hand to pick up Waysted's self-titled mini-album and following full-length *The Good, The Bad And The Waysted* which featured former UFO colleague Paul Chapman on guitar. With a new singer, Danny Vaughn, a new label (Parlophone) and more polish 1986's *Save Your Prayers* should have been massive but wasn't, and the band split shortly afterward. A recording of the band's support slot to Iron Maiden in Cardiff in October 1984 completes the story. *John Tucker*

VARIOUS ARTISTS

Congo Funk! - Sound Madness From The Shores Of The Mighty Congo River (Kinshasa/Brazzaville 1969-1982)

★★★★

Analog Africa AALP 0098 (CD, 2LP)

Another crack compilation from Analog Africa

The 1974 Ali-Foreman fight (and the Zaire '74 music festival featuring James Brown) had a massive impact on Congolese music. Out went established European record labels and in came a indie labels recording rhumba/jazz/funk and shimmering electric guitars, with Radio Brazzaville and Télé-Zaïre beaming the new music across Africa. After collecting 2000 tracks during two visits to Kinshasa and Brazzaville, Analog Africa's Samy Ben Redjeb distilled them down to 14 songs by the new generation including Petelo Vicka Et Son Nzazi; Groupe Minzoto Ya Zaïre and Orchestre Celi Bitshou. Comes with a superb booklet. *Tony Burke*

Control I'm Here: Adventures On The Industrial Dancefloor

★★★★

Cherry Red CRCD 3 BOX 165 (3CD)

The punishing flipside of the second Summer Of Love

A cavalcade of close-cropped men in muscle vests sternly working up a sweat to songs about vivisection and dictatorship, *Control I'm Here* does a fine job of recreating that late 80s period when darkly disreputable nightspots like London's Slimelight, Los Angeles' Club Fuck and Toronto's Bovine Sex Club would resonate to a confluence of the gnarly end of Techno and the bleepy end of Goth, the Venn crossover twixt the two being EBM (Electronic Body Music), as epitomised by Nitzer Ebb, one of whose totemic monsters gives its name to this album. As well as such obvious candidates as Meat Beat Manifesto, Front Line Assembly, Ministry and Laibach, the depth of curators Michael Sefton and Richard Anderson's knowledge is displayed by lesser-known names like Esplendor Geometrico, Hunting Lodge, Executive Slacks and Screaming Trees. No, not *that* Screaming Trees. A sampler-wielding aggro-Acid duo from – where else? – Sheffield. *Simon Price*

Funk Tide: Tokyo Jazz-Funk From Electric Bird 1978-87 Selected By DJ Notoya

★★★★

Wewantsounds WWSLP 81 (CD, LP)

A superb opening of an obscure door

After the success of 2021's *Tokyo Glow* collection, it was obvious that DJ Notoya would have another rummage through Japanese catalogues for WeWantSounds. Electric Bird – a sub-label from King Records – was set up in 1977 to cater for the booming Nippon jazz funk audience that King, as the Japanese licensee for labels at Blue Note and CTI, had grown for years. *Funk Tide* offers a potent mixture of Japanese and American artists such as Yasuaki Shimizu, Shunzo Ohno, Bobby Lyle, Toshiyuki Honda and Ronnie Foster. Honda's Living In The City – with Paulinho Da Costa on percussion – from his 1980 album *Easy Breathing* is a standout: the mid-paced summer groove evoking youthful sweetness. Katsutoshi Morizono's Space Traveller – a remake of James Vincent's cult classic from 1976 – is located at the sweet spot where funk meets yacht. *Daryl Easlea*

Optimo 25 (Parts 1 & 2)

★★★★★

Above Board Projects OPTIMO 2501 (4x12")

Celebrating feted club night

Started at Glasgow's Sub Club in 1997 by DJs Keith 'JD Twitch' McIvor and Jonnie Wilkes, the Optimo (Espacio) club night ran on Sundays for 550 nights, and still takes place once a month. It's arguably the biggest influence on the city's music scene in the last two-and-a-half decades, inspiring everyone from Franz Ferdinand to Hudson Mohawke, and this anniversary collection (not a 'greatest hits'!) released on four x 12" vinyl (two for each part) illustrates what an Optimo clubber might expect, from the out-there, ambient opening disc, which cycles through psychedelic funk, trippy electronica, post-punk Afro rhythms and blunted dub (Brainticket, Robert Rental, African Head Charge, Smokin' Cheeba, Idjut Boys) to the electro-disco energy of the second, featuring Chris & Cosey, Divine and the song which named the night, Liquid Liquid's Optimo. For dancefloor or head listening, *Optimo 25 (Parts 1 & 2)* is just sublime. *David Pollock*

Photo: (Status Quo) Pictorial Press Ltd / Alamy Stock Photo

New Albums

Victory Lap

Cult British singer-songwriter seizes his second chance and makes a modern masterpiece… *By John Earls*

Michael Head And The Red Elastic Band

Loophole

★★★★★

Modern Sky M 9616 UK (CD, LP)

When Michael Head And The Red Elastic Band's previous album *Dear Scott* reached No 6 in 2022, it finally put to rest *NME*'s classic front cover from 1999 claiming that Head was "our greatest songwriter" who nobody recognised. It had taken 10 albums across nearly 40 years, but with *Dear Scott* the mainstream had belatedly woken up to Head's genius.

This being Michael Head, chart success would traditionally have led him to a grandiose act of career self-sabotage, or at the very least a disappearing act for a few years. Instead, *Loophole* is the joyous result of a gentle soul getting his shit together. Made on the bounce from *Dear Scott*, this is the quickest turnaround between Head's albums since his first band The Pale Fountains tried working at a major label's pace in the mid-80s. Suddenly, every critic's favourite Liverpool mystic has become unstoppable.

Again produced by Bill Ryder-Jones, himself no slouch as a stargazing Merseyside singer, adding a dedicated workrate to his CV has only made Head bolder as a songwriter. The beautiful simplicity that's been a constant since The Pale Fountains' debut album *Pacific Street* in 1984 is still present, of course. How could it not be? What's new is the variety of styles Head's music can flourish in, without distilling his melodic gifts.

The Human Race sees God dissatisfied by a visit to His creation. Quite why God should be so dissatisfied with The Left Banke is a mystery, but the Red Elastic Band recreate 1968 Greenwich Village psych-pop to perfection. Equally unexpected is Head aping George Gershwin on You're A Long Time Dead, an aural picnic whose tuba riff resembles the bullfrog in a Looney Toons cartoon. It's a cautionary tale lyrically about getting high, but listeners will be forgiven for trying to turn blades of grass into reeds to gently blow along by the second chorus.

There are even guitar solos. Head would never be so gauche as to rock out, but the new vocal version of *Dear Scott*'s closer Shirl's Ghost here takes flight halfway through via a Monkees-esque rattling guitar suddenly intruding.

Whatever Head is in the mood for, The Red Elastic Band deliver with the minimum of fuss. Three albums in, they've perfected the ability to both match their frontman for an economy of scale, offering the greatest emotional heft in the fewest notes, while managing to convey fresh moods and tempos in Head's music. Ciao Ciao Bambino and A Ricochet Moment zip along giddily, more like early Belle And Sebastian in their skittishness and excitability than someone so experienced at making acoustic pop these past five decades.

Head's gravitas is most explicit on the autobiographical Ambrosia. Inspired by writing his forthcoming memoir, also titled *Ciao Ciao Bambino*, Head recalls the chaos of Shack tours, from his brother John losing his shoe pre-show near London Astoria to the band's frequent liquid lunches. Even by Michael Head standards it's sparse, as he's accompanied by just a gently shaken tambourine for some lines. What else do you need, though? It's *Loophole*'s second song and anyone remotely familiar with Head's music will know two minutes into Ambrosia that we're in for a classic of gentle and gentlemanly songwriter pop.

Sure enough, the quality doesn't falter throughout. Whether forcing Head into his highest, most fragile vocals in Tout Suite! or offering room for his rarely deployed gruffest delivery for the poignant Merry Go Round, Ryder-Jones' pitch perfect production adroitly marries The Red Elastic Band's tender playing with supple strings and brass that also don't waste any notes.

If there's a complaint about *Loophole* it's that the 108-second ballad Naturally It's You is too short: just as we're getting used to the idea of Michael Head as seductive loverman over a relaxed groove, the song abruptly stops.

In the same way that the 2022 instrumental version of Shirl's Ghost hinted at *Loophole*, maybe the taster of Naturally It's You is ushering in the notion of an album of Michael Head slow jams next time out.

He's helping his sister Joanne Head make her debut before another Red Elastic Band album, while Shack's catalogue has also finally begun to become available again. So there's no rush. But what the mighty *Loophole* proves is that Michael Head can keep up the quality without needing to go into the wilderness in between. It leaves *RC* with a slight problem, though: *Dear Scott* was our Album Of 2022, yet in its scope the follow-up is even better. Where does that leave Head's competition?

Q&A

Michael Head on belatedly becoming a chart star, timing his autobiography right and the power of a smile

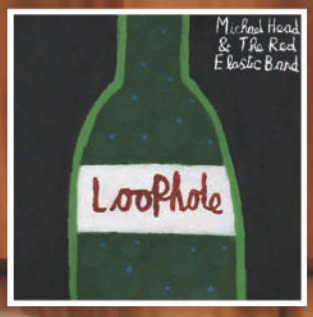
***Loophole* is your first album since *Dear Scott* became your first Top 10 record. What did that success mean to you?**
Right back to the Paleys, it was always all about the music. We knew success mattered, but only because it mattered to other people. We'd go along with doing *Top Of The Pops*, but we weren't that arsed about it. That hasn't changed, but it's nice.

This is the shortest gap between your albums since The Pale Fountains' two LPs were exactly a year apart. How have you become so prolific?
My new environment helped. Coming into sobriety before *Dear Scott*, I'd gone from a shithole into a new flat. In my new place, I thought: 'This is great!' Being in a different place sometimes helps you venture into new places in your mind. You can hear that on these two albums. The two records are intertwined, there's no gap on a songwriting level.

> **"The two records are intertwined, there's no gap on a songwriting level"**

Both albums are produced by Bill Ryder-Jones. What makes him right for you?
Bill is brave, not afraid to take chances. We blow each other's minds with our ideas. He's created the perfect environment for me in the studio, doing the booth out like a living room, with a lamp and a couch. When I go in there, it feels like home. I have to travel 50 minutes down the Mersey coast to get to Bill's studio, but I love working with him because it feels effortless.

Your autobiography, *Ciao Ciao Bambino*, is published in August. Why is the time right to tell your story?
I'd met the publisher *[Nine Eight Books' Pete Selby]* to pitch a collection of short stories I've been writing for 20 years and a book I'd love to do with John Johnson, the photographer who does my album sleeves, where we'd go around Liverpool, analysing places on and off the beaten track Pete changed my mind, saying: "The stories you've got with people like Arthur Lee would be fascinating."



NEW ALBUM OF THE MONTH

Michael Head And The Red Elastic Band: granted they weren't the world's friendliest baristas but they made a delicious mocha

Pete made me think of the pivotal moments in my life. I started telling him a story and I thought: "If I can write the same way I'm telling this, it could work." A decade ago, I wouldn't have been ready, but since then I've made *Adios Senor Pussycat*, which has led to these two records. I've also got married, I've got a connection with my kids: those things need to be written about.

Has writing the book fed into the new album?
They've fed off each other. I'd write the book in my kitchen. For a break from that, I'd go upstairs to the attic where my guitar is and songs would start formulating. Writing the book opened my mind, so that when I went upstairs I was ready to write songs, because the stories in the book are content to formulate into songs.

In You Smiled At Me, you fall for a stranger on a train. Is it true or a short story?
That one's mostly true. In sobriety, your emotions flood back like a newborn baby. At first, I was a rabbit in the headlights. Without being too dramatic, when you're integrating back into society just by going to the shop, making eye contact is harrowing.

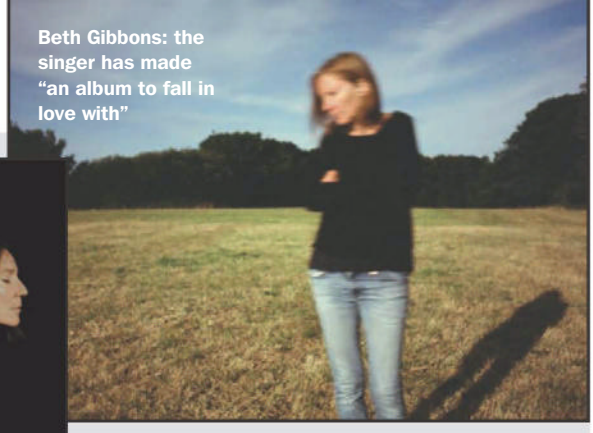
After a while, it becomes natural again. But when things aren't going well, the power of somebody smiling at you, it takes over your whole body. You think: that smile was just for me. I'd written most of You Smiled At Me, then I met my wife. She made it complete. It's a love song, and it simplifies things – on how a smile has so much depth and meaning.

It's 40 years since The Pale Fountains released their debut album, *Pacific Street*. How much of a milestone is that for you?
For the last decade, people have told me, "It's 25 years since this" or "It's 20 years since that." Forty years since the Paleys, that's "Wow!", but dates and anniversaries come and go because I'm always busy.

A mate recently asked me about a song on *Pacific Street* and I had to say: "If someone said to me 'Here's £1 million, play it,' I'd have to tell them to keep their money, because I couldn't." But it made me listen to it again and it sounded great. I thought: "Who the fuck did you think you are, going: 'Let's have an orchestra,'" but I was adventurous as a songwriter when I was 20.

Last year saw *...Here's Tom With The Weather* become the first Shack album to get reissued. Are there plans for any more?
Our John said to me early on with that reissue: "Have I got your blessing to do this?" I told him: "Of course, I'm behind you 100 per cent." He did a lot of work on the bureaucracy there always is for bands getting their songs back and he wants to do more. So I'm going to go with yes.
As told to John Earls

Photos: John Johnson


Beth Gibbons: the singer has made "an album to fall in love with"

Out Of The Darkness

Long-anticipated solo debut from Portishead singer is worth the wait. ***By Johnnie Johnstone***

Beth Gibbons

Lives Outgrown

★★★★

Domino WIGLP 287 (CD, LP)

Thirty years have passed since Portishead's *Dummy,* but perhaps even more remarkably, 22 since *Out Of Season*, Beth Gibbons' visionary autumnal collaboration with Talk Talk's Paul Webb (aka Rustin Man). So, what's she been up to? It would be tempting to guess very little. The only music that has surfaced since 2002 was a typically bleak interpretation of Henryk Gorecki's *Symphony No.*3, made with Polish film composer Krzysztof Penderecki in 2019. However, the emotional weight in these grooves would suggest she has been preoccupied with more weighty concerns. *Lives Outgrown* is a deeply personal record – 10 years in the making – conceived during a troubled period of restlessness and self-doubt, during which Gibbons experienced the loss of several people close to her.

For her solo debut, the singer has chosen to collaborate once again with a former member of Talk Talk – this time Lee Harris, who is billed as co-producer of the album alongside Gibbons and James Ford (Last Shadow Puppets, Simian Mobile Disco). Harris' masterful rumbling underpins the album's stark avant-folk opener Tell Me Who You Are Today. Its vaguely formless ebb and flow might at first seem wilfully esoteric. A wheezing, queasy cello conjures a solemn Nico-esque atmosphere before being upended by exotic Eastern strings, an oriental dimension which resurfaces at regular intervals throughout the album.

If the single, Floating On A Moment, finds Gibbons bedevilled by existential doubt, musically it draws its spirit from a holy marriage of late 60s psych-folk (perhaps Jan & Lorraine: those kids' voices add such gravitas), with the ethereal genius of Il Maestro, all harpsichord and melodies spiralling upwards to the heavens. It's sublime. On Burden Of Life, Gibbons possibly sounds less agitated (the voice caresses more like, say, Joan Wasser's) but the dissonant chamber arrangement strikes a decidedly avant-garde chord.

The emotional weight in these grooves would suggest she has been preoccupied with weighty concerns

Lost Changes is the kind of song that Nick Cave excels at these days, and is unquestionably one of the album's highlights, with its stoic pacing and epic string arrangement. A whistling interlude can't quite quell the gathering storm. By the end, Gibbons' voice ("Know that I want you to love me/The way that you used to") is beginning to disintegrate. She's broken. Gone.

The two songs that follow are clothed in entirely different threads. Rewind bares its claws, with searing guitars buried deep in the mix, and contains a brief percussive meltdown, while the paranoiac, ghostly Reaching Out sounds like PJ Harvey on some really bad amphetamines. Oceans is more expansive but the brushed toms, stark picking and treated background vocals add a sense of understatement with the harpsichord content to creak gently beneath the panoramic sweep. Of course, Gibbons knows precisely when less is more. Allowing the drama and foreboding on For Sale, perhaps the album's bleakest moment ("smiling with white teeth, the taste of ammonia, the need a delusion, a choice made to fail, 'cos the dreams are for sale from afar"), to take root. The penultimate track, Beyond The Sun, raises the temperature slightly with its prickly Turkish bazaar rhythm, a free-jazz *Fun House* blast and an oscillating dronelike finale. It's the last bite of winter.

Then, for the first time, a chink of light. Out of hibernation come thrushes and starlings singing their song of spring while a solitary squawk of the fiddle evokes a garden chair swinging on a chain. Whispering Light, the album's ambrosial finale, promises hope. The bubble of darkness has burst and suddenly, the world is transformed. It feels like blessed relief.

One suspects Gibbons agonised over every word and note on *Lives Outgrown*, but the result is an album to fall deeply in love with. If you allow them to, these songs will envelope your soul.

And Also The Trees

Mother-Of-Pearl Moon

★★★

AATT AATTCD 14 (CD, LP)

Trees of a different timbre

The arty, off-kilter Brit combo who've worked with admirers The Cure during their long, productive and generally under-the-radar career return with their most out-on-the-edge album yet. Always one for tinkling guitar and beguiling rhythms this, however, is closer to movie soundtrack enigma. Created from, we're told, lonely guitar improvisations during lockdown, the faraway doodlings of guitarist Justin Jones meld with the drifting vocals of brother Simon in ways that at one moment seem pastoral, at another far more mystical. Elsewhere the elegant Englishness – Cure-like in its pop innocence with delicacies such as This Path Through The Meadow and the darker, spoken-vocal Field After Field – sideslips into something more exotic, evident on the languid title track. *Nick Dalton*

Diane Birch

Flying On Abraham

★★★★

Legere Recordings LEGO 319 (CD, LP)

US singer-songwriter soars

A Christian missionary's daughter who rebelled and became a goth in her teens, Birch, now 41, has lived all over the world but now resides in sleepy Somerset, where she's rediscovered her muse. Birch seemed to lose her way after her promising 2010 debut *Bible Belt* but now the Michigan-born singer/pianist is firmly back on track with a tremendous collection of self-penned songs in a 70s singer-songwriter vein that reverberate with evocative echoes of Joni Mitchell's bittersweet lyricism, Laura Nyro's heart-on-the-sleeve earnestness and Judee Sill's Biblical imagery. Working alongside guitarist/producer Paul Stacey (who's worked with Black Crowes and Noel Gallagher), Birch has crafted a sublime, career-defining record, its highlights including the soulful Jukebox Johnny and dreamily infectious Moto Moon. Outstanding. *Charles Waring*

BMX Bandits

Dreamers On The Run

★★★★

Tapete Records TR 513 (CD, LP)

A Scottish indie-pop original returns to the fray

Formed nearly 40 years ago amid the seminal Bellshill scene alongside Soup Dragons and Teenage Fanclub (the former's Sean Dickson mastered this record), new work from gentle Scottish indie maverick Duglas T Stewart's BMX Bandits is always welcome – but a decade-in-the-making album about the life-giving qualities of being an outsider idealist arriving after a period of personal health problems feels garlanded in an extra sense of triumph. The odd, bleeping internal monologue My Name Is Duglas (Don't Listen To What They Say) aside, it's classic Bandit country, from the lush, vintage orchestral style of the title track and Things You Threw Away, to Setting Sun and The World Was Round's breezy beatpop, the halogen-lit ballad Home Before Dark – In The Industrial Zone and the Simon & Garfunkel-like whimsy of Hop Skip Jump (For Your Love). *David Pollock*

Dog Unit

At Home

★★★

Brace Yourself BYREC 56 LP (CD, LP)

London four-piece unleash their post-post-rock debut.

On their debut full-length album, London-based instrumental shapeshifters Dog Unit create background music designed to be listened to intentionally. That might sound like a contradiction, but the idea is nevertheless interesting. Though their brand of not-quite-post-rock (or perhaps post-post-rock) never quite reaches the energetic exhilaration of, say, Three Trapped Tigers or the emotional resonance and beauty of Sigur Ros, there are moments when these eight songs truly come alive. That might be the space-age atmospherics of When Do We Start Fighting?'s second half or the delicately nuanced strains of closer The Dogs Are Barking Again, but while those passages are stunning, too often the execution isn't quite there, and these songs remain trapped in the background, sadly lost inside themselves. *Mischa Pearlman*

Ferris & Sylvester

Otherness

★★★

Archtop ARTLP 101 (CD, 2LP)

British folk couple craft a stirring second

Husband-and-wife duo Issy Ferris and Archie Sylvester's second album feels like much more of an assured arrival than their debut. It leans generously into their strengths: gorgeous Americana folk married with gentle country and just a hint of the blues. Their harmonies are especially impressive and recall early 70s Fleetwood Mac, like on tender fingerpicked ballad Mother. Headache is a country ballad straight out of vintage Nashville while Muzzle builds into a thrilling blues solo: think Jack White losing it on his Gretsch. Many of the songs explore how we find strength in our shared outsiderness and the best example here is perhaps the cinematic, string-led Love Is Real. At 14 songs long, it could do with an edit, but it's nonetheless a special second album. *Elizabeth Aubrey*

Ganavya

Like The Sky I've Been Too Quiet

★★★★

Native Rebel Recordings NRR 8 LP (CD, 2LP)

Indian-American vocalist shows her versatility

Born in New York and raised in Indian Tamil Nadu, singer and composer Ganavya's latest album finds

her rich vocals paired with a variety of musical textures. Rooted in classical South Indian music tradition but capable of working in a variety of settings, her ethereal voice adds a sense of deep spirituality throughout, drifting beautifully around the delicate strumming of a harp on the Alice Coltrane-esque Forgive Me My, the chirping electronics of the Floating Points-assisted First Notebook Of Songs, the ambient jazz wash of El Kebda, and the courtly plucked strings of a west African ngoni on final track I Walk Again, Eyes To The Sky. Having recently been tapped up to work with the likes of Quincy Jones, Shabaka Hutchings, Esperanza Spalding and Sault, Ganavya is a vocalist set to make a significant impact on the musical landscape. *Paul Bowler*

Hawkwind
Stories From Time And Space
★★★★
Cherry Red CDBRED 901 (CD, LP)
Space rockers continue their cosmic course

Time and space, indeed: Dave Brock's ever-changing crew have been orbiting for 55 years. And, like an eclipse, we know what's coming but it's always impressive. The opener, Can't Last Forever, starts with a folk-like tinkle reminiscent of earliest Hawkwind but rises with choral vocals and wild guitar then The Starship (One Love One Life) thunders hypnotically for seven minutes while What Are We Going To Do While We're Here, another seven-minute barrage, is topped and tailed by curiously jazzy sax. The line-up, featuring experimental keyboard player Thighpaulsandra, is the same as last year's The Future Never Waits; there's a floating eeriness to The Night Sky while near-title track Traveller Of Time & Space is a dreamy, wistful wonder. *Nick Dalton*

Ian Hunter
Defiance Part 2: Fiction
★★★★
Sun 5047807321 (CD, 2LP)
Mott man plus heavy friends

Ian Hunter's career has been more stop-start than most. Tinnitus had removed him from the road before Covid struck, but his response was to assemble two albums of brand new material. *Defiance Part 2* follows its similarly named 2023 predecessor in treading the 'all-star' route – Cheap Trick, Lucinda Williams, Taylor Hawkins and Jeff Beck, among others – but sounds altogether looser and more assured. Theres's a higher proportion of grumbling and griping – This Ain't Rock'n'Roll sets the standard – while the Brian May-propelled Precious kicks up a duststorm that will be noticed all the way to Memphis. Close your eyes and you can easily forget this fella is 84. One thing's for sure: he is still a contemporary artist. 'Unter's back on the 'orse… and that's a fact. *Michael Heatley*

Iron & Wine
Light Verse
★★★★
Sub Pop SP 1615 (CD, LP)
Singer-songwriter makes a stunning tenth

Having served two decades as the brainchild of Iron & Wine, Sam Beam found his inspiration had dried up during the pandemic. It took two years, via an EP of Lori McKenna songs and an acoustic tour, for his muse to return. *Light Verse* is the result – an album that straddles Iron & Wine's earlier, stripped-down work and his later, more layered tunes. The gorgeous Sweet Talk and All In Good Time (which features sumptuous backing vocals courtesy of Fiona Apple) are particularly reminiscent of the former, while Tears That Don't Matter is Beam at his most dynamically majestic. It took a while, but this album is certainly worth the wait. *Mischa Pearlman*

Mark Knopfler
One Deep River
★★★
EMI/British Grove EMIV 2113 (CD, 2LP)
More Tyne tales from Dire Straits don

None of the 10 solo studio albums Mark Knopfler's made have equalled the impact former band Dire Straits made in their 80s heyday, a period in which his band were one of the biggest selling acts on the planet. Yet still he stubbornly ploughs his furrow – and while *One Deep River* is unlikely to make many new converts, it will more than satisfy his loyal army of fans. His observational themes have not really changed: Ahead Of The Game is a loping, countrified first cousin of Sultans Of Swing, substituting Nashville for South London, while the title track finds him once again taking inspiration from his native Newcastle. The moving Black Tie Job, a standout, tells of his journalist past doorstepping the bereaved. He may have left the Money For Nothing days behind him, but Knopfler can still plumb new inspirational depths. *Michael Heatley*

Lenny Kravitz
Blue Electric Light
★★★★
BMG 4050538939286 (CD, 2LP)
Let Len rule! The king curator on majestic form

Kravitz's radio-friendly fusion of rock and soul has served him well over 11 previous albums, and it's by no means intended as derisory to call *Blue Electric Light* more of the same. This is a man who knows his wheelhouse inside out, and continues to craft robust material that wears its bygone influences on its sleeve yet manages to sound intriguingly up to date. As Lenny accompanies himself on a succession of instruments, the sly groove of It's Just Another Fine Day takes its cue from Aaron Neville's stone cold classic Hercules, Paralyzed stomps like a séance with Marc Bolan and John Bonham, and the power ballad title track holds a flickering Zippo up to Prince. Naysayers might dismiss it all as derivative, but who cares when it's despatched with such confidence and an innate understanding of pop's rich grammar? *Terry Staunton*

The Lemon Twigs
A Dream Is All We Know
★★★★
Captured Tracks CT 375 LPC 2 (CD, LP)
Luscious Medium Wave melodies from US brothers

Initially pitched in some quarters as harbingers of yet another glam-rock revival, Hicksville NY's Lemon Twigs, centred around the fraternal duo of former child actors Brian and Michael D'Addario, turned out to be something subtly different: shamelessly nostalgic purveyors of sun-dappled 70s AM radio pop, with a gorgeously gooey, ice-creamy production and a sentimental, philanthropic streak a mile wide. Their fifth album contains traces of Todd Rundgren, Squeeze, Ben Folds and, above all, The Beach Boys, most notably on In The Eyes Of The Girl, a collaboration with Sean Ono Lennon. *A Dream Is All We Know* flows seamlessly, with no snags disrupting its mellow mood-tapestry, right up until final track Rock On (Over And Over) throws us a curveball by actually glamming out, Bolan-style, as if to say, "Here's what you *thought* we were about". Superb. *Simon Price*

Les Savy Fav
Oui, LSF
★★★★
Frenchkiss FKR 1211 (CD, LP)
Chaotic art-punks return with long-awaited aplomb

In a time when bands make a big deal about breaking up, only to return a few years later, the unexpected return of Les Savy Fav is a breath of fresh air. Not that the artful Brooklyn indie-punks ever called it a day, but it's been 14 years since their last album, *Root For Ruin*. A lot has happened in that time, but while older and greyer, Les Savy Fav's fun, raucous and occasionally silly sound remains largely intact. Whether that's the acerbic staccato, slow-motion stomp-punk of opener Guzzle Blood, the spoken word melancholy of Dawn Patrol, or the (funnily enough) Oi!-inspired Oi! Division, these 14 erratic, wonderful and unpredictable songs are a powerful reminder of what's been missing. *Mischa Pearlman*

Ministry
Hopiumforthemasses
★★★
Nuclear Blast 4065629701611 (CD, LP)
Al Jourgensen's industrial mischief-makers return

The first wave of industrial rock acts typically dealt in Cassandra-like foretellings of mechanised warfare and eco-destruction. Ministry's strain was always laced with a certain dark glee, as if some of the sicko humour of Al Jourgensen's side-hustle, Revolting Cocks, was seeping through. What, now that we're actually living in the dire dystopian future they once predicted, is Ministry's angle? Surprisingly sincere and on-the-nose (at least, if the last half-dozen Ministry albums passed you by.) Opener B.D.E. takes aim at teenage incels in thrall to the likes of Andrew Tate. Just Stop Oil is an unironic endorsement of that campaign. Aryan Embarrassment, to which Jello Biafra brings some declamatory DK energy, targets the resurgent Far Right. One thing which has barely changed since their *Psalm 69* peak is the Ministry formula of chugging metal machine grooves, newsreel samples and stuck-pig screaming. But, when it works, they can still make the apocalypse sound fun. *Simon Price*

Paraorchestra with Brett Anderson and Charles Hazlewood
Death Songbook
★★★★
World Circuit 4050538978049 (CD, 2LP)
Suede singer and friends' death's-head party

Socially distanced across a Cardiff stage circa lockdown, Suede frontman Brett Anderson, conductor Charles Hazlewood, Paraorchestra and various guests connected through songs about death in many guises. Ranging from la petite mort to mortality itself, the result unfurls as a warmly luxurious tribute to kinship and influence, mounted with poise and drama. Echo & The Bunnymen's The Killing Moon shudders with anticipation, Anderson's voice attuned to its silvery ambience. An imperious Nadine Shah is a magnificent crooning partner for Anderson on a gently lapping cover of Mercury Rev's Holes, while the Paraorchestra's mellifluous backing on Nightporter honours the song's twilit tread judiciously. Standouts include a dreamy Wonderful Life, a stately Enjoy The Silence (featuring Gwenno) and a surging take on Suede's She Still Leads Me On, before Anderson wrings My Death for a spirit of carpe-diem affirmation: "So let's drink to that," indeed. *Kevin Harley*

Pet Shop Boys
Nonetheless
★★★★
Parlophone 5054197903649 (CD/2CD, LP/2LP)
Business as usual for infallible synthpop legends

Pet Shop Boys are seemingly incapable of making a bad record. On their 15th attempt, producer James Ford rides the faders and filters to shape Chris Lowe's synths into the perfect balance of modernity and timelessness. *Nonetheless* is as sumptuous and graceful as any of the previous 14, with the instantly-euphoric Why Am I Dancing and the satirical The Schlager Hit Parade reminders that nobody does this stuff better. Neil Tennant remains our most emotionally intelligent lyricist, writing with exquisite empathy about non-obvious subjects. On Bullet For Narcissus, he imagines the inner monologue of a bodyguard for a right-wing blowhard politician. On Dancing Star it's the culture shock of the newly-defected Nureyev. On Loneliness it's a pensive Ringo Starr skimming stones on a canal. And on New London Boy, featuring a West End Girls-style rap, it's his own teenage self: a Roxy/Bowie-obsessed Glam Rocker running the gauntlet of skinheads and navigating the capital's gay scene.

The duo's ongoing quest for a dud disc has once again ended in abject failure. Maybe next time. *Simon Price*

Relative Success

Redemptive fourth from the cult South London reprobates.
By Jeremy Allen

Fat White Family: barking mad

Fat White Family

Forgiveness Is Yours

★★★★

Domino WIGLP 467 (CD, LP)

Fat White Family are a band who've consistently snatched defeat from the jaws of victory over the years. Founded in Peckham, London in 2011, the self-destructive tendencies they've become notorious for seem oddly anachronistic a little more than a decade later. The six-piece gives the impression of being the last great rock'n'roll survivors, living up to very 20th century expectations in the service of Dionysus. The landscape has changed and everything feels safer these days, and more to the point, nobody really forms bands anymore (and if they do, record companies are unlikely to touch them).

The Fat Whites are a reminder of how we once were, which can be uncomfortable for some. It's perhaps a factor in why they're not yet as huge as they could be. More importantly, while they've made some excellent, forward-thinking music, it's never *quite* lived up to the energy or the danger of the live performances. 2019's *Serfs Up!* was a step in the right direction, though with the departure of main musical ideas man Saul Adamczewski, and members channelling their efforts into other ventures, the signs didn't necessarily look good for the long term.

As contradictory as ever, then, Fat White Family have shaken off an integral member to become the band they've always promised to be, pooling their resources to make everything more multidimensional and unpredictable. *Forgiveness Is Yours* is without question the band's best album to date, full of surprising diversions and even more surprising musical ideas that sometimes border on the sophisticated. Even though there's little uniformity, it hangs together nicely and is always intriguing, like a series of vignettes or short stories.

Bullet Of Dignity sounds like the Happy Mondays, had they discovered Dabke, while John Lennon eschews any notion of pastiche, employing doughy electronica and Kruder & Dorfmeister-style flutes carried along by a quickening pulse and the narrative delivered in intimate sing-speak. The latter song recounts singer Lias Saoudi's tale of encountering Yoko Ono whilst on ketamine and being told by the legendary artist that he has the look of her late husband. Musically, it's as weirdly dreamlike as you'd hope, very nearly tipping into new-age-y at times, but when set against Saoudi's sardonic lyric, it instead seems to take us somewhere we've never really been before.

There are two spoken word tracks, too; the opener The Archivist, which comes on like a Fast Show buried gem, and the remarkable Today You Become A Man, which takes on unusual subject matter, namely Saoudi's older brother's circumcision in Algeria. It's a terrifying, hysterical four minutes, as hilariously dark as The Velvet Underground's The Box and as avant-funky as Miles Davis' *On The Corner*. As you may have guessed by now, the title of the album is grimly mocking, taking a swipe at the endless need in modern discourse for everything to have some kind of redemptive arc. Nevertheless, *Forgiveness Is Yours*, and victory is theirs… should they want it.

Q&A

FWF frontman Lias Saoudi on fraternity, factionalism and getting a footie up into Yoko Ono's bedroom

Is it true that *Forgiveness Is Yours* took five years to make?
That's not quite the full story. We threw a bit of shade at the wall in 2019 and we had a bit of momentum going but it was really early days. And then the pandemic struck and it was like somebody just lifted the fucking Monopoly board and all the pieces were scattered everywhere. I think everybody responded to that in different ways. I found it personally was kind of a good thing for me; my inner nerd had been pining for a bit of downtime. I went back to just being who I was before I got embroiled in London and drugs and all of that madness. But it was a borderline psychotic time, like the world was mentally ill. And society became one fucking endless bickering match with this Maoist culture of denunciation and counter-denunciation and just fear, you know? Yeah, it was a rough time.

Famously, you'd always been at loggerheads with Saul Adamczewski, but that working relationship finally disintegrated, didn't it? What happened?
That was a long running thing that was just repeating itself over and over again. But I think we definitely came to a head in that period because when you're separated for long enough, you do just start going your separate ways. That was the thing with the pandemic, you wouldn't see people for months and months so there wasn't that fraternal thing, there wasn't that update, and you grow apart. I'm super sad that it didn't work out – we did some really great work together – but for whatever reason, it just became untenable.

Did you take control of this album?
It's a real mixture of everyone: Adam Harmer wrote Polygamy Is Only For The Chief, that's really his baby. Nathan [Saoudi] has written the bedrock of a bunch of tracks like Feed The Horse and Work. Alex White stepped in and wrote a track. Saul was involved in the early production before we had a mad falling out. Saul went and then there was a brief moment of like, "Okay, how are we going to reinvent the wheel?" because saying he was a key part is a bit of an understatement. He was really the architect, musically, for the first couple of albums and he played a big part on *Serfs Up!*. But it soon descended into brutal factionalism.

> **"We didn't nearly kill Yoko Ono. It's a strange thing to even have to deny"**

Did I read something in your book, *Ten Thousand Apologies*, about the Fat White Family nearly killing Yoko Ono by accident?
We didn't nearly kill Yoko Ono. It's a strange thing to even have to deny. I think Nathan, with Saul in a kind of assistant role, broke into her bedroom – Saul gave him a footie up the wall. We were staying in the guesthouse and Yoko's room was at the big house. It was all quite feral. He got a real grilling from Sean [Lennon] who was quite rightly pissed. But she wasn't in the bedroom when he broke in. That would have been another level of seriousness.
As told to Jeremy Allen

Pinhdar

A Sparkle On The Dark Water

★★★★

Fruits de Mer/Friends of the Fish 78 (CD, LP)

Milan triphoppers dazzle on second flight

Trailered by stunning singles videos directed by Mexico's Telavaya Reynolds, singer Cecilia Miradoli and multi-instrumentalist/producer Max Tarenzi follow 2021's Howie B-produced minimal lockdown classic *Parallel* with a more expansive sound bringing out their innate bared soul emotion and melodic drama.

Those singles, Human and Little Light, evocatively encapsulate Pinhdar's unique magic, harnessing spectral dreampop textures to trip hop beats as Miradoli's impassioned vocals are swathed in Tarenzi's swirling sonic pyramids of synths, guitars and electronics, enhanced by Bruno Ellingham's production. Lyrically reflecting on post-pandemic planet Earth's multi-tiered disintegration, darkly poignant Murders Of A Dying God, house-driven Cold River and ravishing In The Woods ripple with meticulously channelled passion, flaring to orchestral heights on desolate ballad Abysses. One of the year's rare gems. *Kris Needs*

Porij

Teething

★★★★

PIAS PIASR 1474 (CD, LP)

Irksome spellers but very classy ravers

Meeting at Manchester Royal College Of Northern Music, Porij have since supported Coldplay and Metronomy, which is a decent indication of where their polished dance music sits. Singer Eggy is in the lineage of Tracey Thorn and Neil Tennant for precise enunciators, imperiously narrating the type of radio-friendly drum & bass initially popularised by Kosheen, recently back in vogue via hits from LF System and Venbee. Marmite and Sweet Risk are especially convincing in their

frantic call to the dancefloor, while the mournful Slow Down is reminiscent of Lamb in its perfect comedown evocation. Their name might reflect their roots and imply tedious student japes await, but in capturing so many club moods, Porij are one of heartfelt pop's best recent examples. *John Earls*

Billy Reeves
Steve (A Weekend In Egham 1966)
★★★★
Last Night From Glasgow LNFG 145 (CD, LP)
Educated, catchy pop for the knowing elders

An eloquent sort in his late 50s, Billy Reeves is a stand-up gent of pop. As well as being a much-loved BBC football correspondent, he is from the skewiff Tony Newley/Syd Barrett end of Britpop, first coming to prominence as the guitarist/writer of theaudience. Along with many other things, he can be credited as the man who gave Sophie Ellis Bextor her big break. Inspired by Finnish dreampop, *Steve (A Weekend In Egham 1966)* is Reeves' first album under his own name, and bristles with warmth, humour and invention. Reeves' vocals have an endearing untechnical delivery, being able to imbue songs like the sweet bossa of Ten-Bob Milko with a music hall charm (especially using vocabulary such as 'florin' and 'Unigate'). Catchy choruses, smart turns of phrase and joyous winks abound. Recommended. *Daryl Easlea*

Maggie Rogers
Don't Forget Me
★★★★
Capitol 5819953 (CD, LP)
Country-pop star doesn't hang around

Having broken through with the Top 10 success of her second album *Surrender* in 2022, country-pop crossover Maggie Rogers hasn't overthought how to capitalise. Writing two songs a day in just five days, *Don't Forget Me* was recorded equally quickly with new co-producer Ian Fitchuk (Kacey Musgraves, Maren Morris) at New York's Electric Ladyland. Many of the vocals are first takes too, yet the results sound far from rushed. Drunk and Sick Of Dreaming carry over *Surrender*'s sophisticated playlist-friendly infectiousness, with Never Going Home's pared-back Nashville mood still as accomplished as it is catchy. Written and recorded last, the wholly self-produced title track is a stunning full-throated ballad that is likely to pop up on TV idents all year. A lesson to singer-songwriters that "First thought best thought" really can pay off. *John Earls*

Lucy Rose
This Ain't The Way You Go Out
★★★
Communion COMM 576 (CD, LP)
A defiantly solid return

Rose's fifth album follows a five-year break, during which time she was sidelined by both the pandemic and a severe back injury after giving birth. Knuckling down to work with fruitful sessions at Paul Weller's Surrey studio spawning several songs a day, *This Ain't The Way To Go Out* is partly a chronicle of those obstacles. "Life could be so simple but it's full of pain," she sings on the contemplative Dusty Frames, typical of the record's elegant pop with folk and jazz flourishes. Over When It's Over flirts with the dance floor while the hushed Whatever You Want is worthy of *Tapestry*-era Carole King, as a driven and articulate artist confidently finds her feet again. *Terry Staunton*

Shabaka
Perceive Its Beauty, Acknowledge Its Grace
★★★
Impulse! 6504311 (CD, LP)
British jazz doyen creates an idyllic sonic space

Shabaka Hutchings' twin groups The Comet Is Coming and Sons Of Kemet are renowned for their crackling energy and propulsive cut and thrust, but here, on the multi-instrumentalist's solo debut album, he's in a reflective mood, revealing his hitherto unexplored meditative side. Assisted by a stellar supporting cast – including slam poet Saul Williams, harpist Brandy Younger, bassist Esperanza Spalding plus vocalists Eska and Lianne Le Havas – Hutchings fashions a series of pastoral soundscapes dominated by breathy flutes. It's not all a case of sonic stasis and folky bucolic minimalism, though, as Body To Inhabit proves, lit up by rapper Elucid's verbal fireworks. The album's killer cut is the Steve Reich-evoking I'll Do Whatever I Want featuring Floating Points' somnolent synth work. Music to dream to. *Charles Waring*

Shabazz Palaces
Exotic Birds Of Prey
★★★
Sub Pop SP 1612 X (CD, LP)
Ishmael Butler widens focus on quick-fire follow-up

Robed In Rareness, *Exotic Birds Of Prey*: the titles of these companion mini-albums (the former released just this past October) alone express what Shabazz Palaces has become under Ishmael Butler's sole reign, encapsulating the allure of Butler's aesthetic, the singularity of his vision and, in that word "prey", the instinctual way in which he pursues it. As with *Robed In Rareness*, the music here is insular, at times verging on the claustrophobic, though Butler again looks out to his wider network, granting features on all but one of the collection's seven tracks, and, on the likes of the squelchy Angela (which addresses female gang crime) and the frenetic Well Known Nobody (conflating politics with celebrity culture, in order to dismiss both), finding a world beyond the zero-gravity strip club *Robed In Rareness* appeared to have been made for. "We will walk the fine lines between the realms of the worlds, sounds born in the blind spots," Butler seemingly intones over the landing-spaceship synths of Synth Dirt, perfectly expressing how, at its best, the Shabazz Palaces experience is an invitation to have your senses tweaked. *Jason Draper*

Slim Chance
Live At The Greystones
★★★★
The Last Music Company LMCD 238 (CD)
Ronnie Lane's old muckers on joyous form

Over 50 years ago, Ronnie Lane left the Faces to pursue a rootsier path with Slim Chance, touring his Passing Show and recording stellar albums before succumbing to Multiple Sclerosis in 1997. Thirteen years ago, his old bandmates Charlie Hart, Steve Bingham and Steve Simpson revived Slim Chance to play his classics and their originals in celebration of their fallen comrade. Their fifth album *Live At The Greystone* catches the current lineup featuring veteran keyboardist Geraint Watkins, sax titan Frank Mead and drummer Brendan O'Neill live in Sheffield in May last year, tangibly relishing classics including The Poacher, One For The Road, Kuschty Rye, You're So Rude, Ooh La La and ever poignant Debris before a rousing Goodnight Irene. Thankfully, the tapes were rolling to capture this magical evening. *Kris Needs*

UB40
UB45
★★★★
SRG SRG 1069 (CD, LP)
Firm-footed new material and faithful retreads

The title alludes to the anniversary of the band's first recordings, highlighting the album's contents being split equally between new songs and re-recordings of past triumphs. Certainly, the opening Home shares obvious DNA with the politically-driven contents of debut long player *Signing Off*, leading neatly into that record's killer double punch of Food For Thought and King.

Thankfully, Robin Campbell and buddies have resisted the temptation to rework the oldies too much, save for the occasional multi-tracked saxophone, and they serve as a template for the newer tracks. Shining out among those is a respectful lovers' rock cover of Bill Withers' Hope She'll Be Happier and the shanty town shuffle of the self-penned Fool Men Once. *Terry Staunton*

Vampire Weekend
Only God Was Above Us
★★★★
Columbia 19658886892 (CD, 2LP)
Preppy pop heroes sharpen their bite on fifth album

As the cover's canted subway car and grim newspaper headline suggest, Vampire Weekend's fluent and richly fretful fifth album occupies a world gone wonky. With New York as its locus, *Only God…* was recorded between London, LA, Manhattan and Tokyo, tracing fractured global trajectories. Ice Cream Piano finds Ezra Koenig declaring "Fuck the world" amid brash mêlées of distorted guitars, tipsy pianos and frantic strings; throughout the album, vibrant melodies and guitars come accompanied by gnawing doubts and dense, agitated settings. Even the dreamy Capricorn wears its soundscape like a shroud, while Hope's plea for release evokes The National at their most elegantly fraught. Best of all, Gen-X Cops sets a post-punk clip for a take on cursed generational inheritances: "Blacken the sky and sharpen the axe," sings Koenig, nailing the extremes of a dark and whip-keen return to duty. *Kevin Harley*

Jane Weaver
Love In Constant Spectacle
★★★★
Fire FIRELP 682 (CD, LP)
Tangled webs from alt-pop shapeshifter

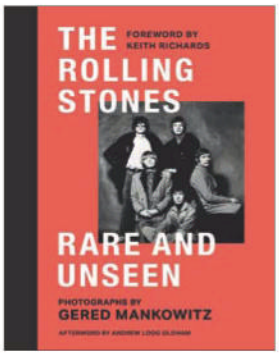
2021's *Flock* saw the Widnes genre-blender twisting her psychedelic and electronica tendencies into pop and dance shapes. Her 12th album retains that rhythmic panache, but insists on engaging with actual emotions, too. She works with an outside producer for the first time, and John Parish seems to understand the brief: it always sounds like Weaver, whether leaning into exuberant or taciturn, but gently explores adjoining neighbourhoods. Fuzzy motorik beats still feature, while her words interact with the wooziness, the *slightly* off-centre ambience (which moves towards minimalism later on). The title track hovers as if suspended in mid-air. It's accessible though,ss and Perfect Storm and the slinky Emotional Components welcome you in with groove and grace. This both feels and swings. *Chris Roberts*

The Zutons
The Big Decider
★★★★
Icepop ICELP 01 (CD, LP)
It's almost like they never went away

Fifteen years since their last album, Liverpool's loose-limbed popsters with pleasingly gritty funk undertones are back in business, and it's business as usual. *The Big Decider* spins and struts with the *joie de vivre* of old, statements of intent provided by crunchy opener Creeping On The Dancefloor and Pauline, another groove-infused witty ode to a difficult woman, cut from the same cloth as Valerie. The chief difference from the three albums released between 2004 and 2008 is discipline: the arrangements are more robust, the playing sturdier, most likely due to the presence of Nile Rodgers in the producer's chair. It's especially evident in the title track's dizzying carousel of harmonies and a hook that'll squat in your head until you opt for surgery. *Terry Staunton*

NEXT MONTH
Bernard Butler Camera Obscura
Paul Weller Pavement
Luther Vandross Bat For Lashes

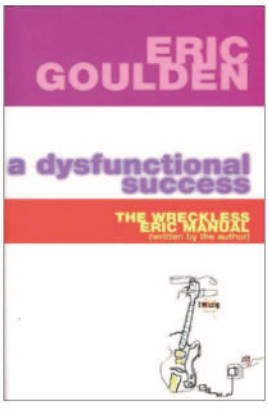
Books



The Rolling Stones Rare And Unseen
Gered Mankowitz
★★★★
Welbeck Publishing, £35
ISBN 9781802797336, 256 pages
A new angle on old friends
You may think you know the work of the famed photographer, but you don't, not by a long shot. Here are 300 images that might ring a bell ("the shot next to the famous one" he says in his introduction), expanding on those rolled out in books and glossy mags. And some in between, such as the cover photo previously hiding on the back of the Stones' *Got Live If You Want It*. One glorious 1965 shot taken in his hip Piccadilly studio becomes a dozen, the contact sheet exploding into life. Mankowitz, then almost a group member, talks us through them – including passport photos that Stones manager Andrew Loog Oldham requested during one session.

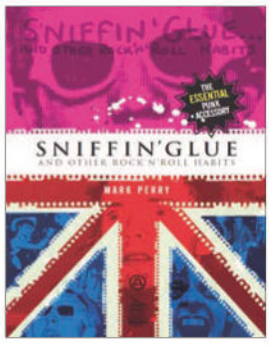
This is a chronicle of 1965-67, a time of conquering America, and there are photos on planes, on wild west horses and onstage, moving onto sports cars and country mansions, even the London Palladium. Mesmerising is the exploration of the arty shoot for the *Between The Buttons* album, the cover currently featuring in Mankowitz's exhibition at London's Gibson Garage. Visuals aside, there's plenty to read with essays from music and fashion experts, plus a foreword by Keef and afterword from Loog Oldham. Exhilarating yet quietly touching. *Nick Dalton*

Dream Machines: Electronic Music In Britain From Doctor Who To Acid House
Matthew Collin
★★★★
Omnibus, £25
ISBN 9781913172558. 416 pages
This is a journey into sound of the electronic variety
Matthew Collin has form when it comes to writing about electronic music as the author of *Rave On* and *Altered State*, and he's also homed in on the regional before, with the excellent *This Is Serbia Calling* about underground radio resistance during the tenure of Slobodan Milosevic in the 90s. For his fourth book, Collin looks homewards, turning his scalpel towards the origin and augmentation of electroacoustic music in the UK, forensically examining everything from the Radiophonic Workshop to Orbital, with very little absent in between. Any frustration comes from the fact that the author's parameters only allow him to mention key figures like the Frenchman Pierre Schaeffer in passing, though the topic is so vast that you have to set restrictions somewhere. As it goes, *Dream Machines: Electronic Music In Britain From Doctor Who To Acid House* is a comprehensive overview of postwar Britain's multifarious sonic innovations, and its innovators you don't hear about too often like FC Judd, the Workshop's John Baker, and the criminally underappreciated Coldcut, whose key role in the sampling culture of the late 80s has so often gone uncommented upon. It's a must-read for anyone seriously interested in the history of electronic music. *Jeremy Allen*



A Dysfunctional Success: The Wreckless Eric Manual (Written By The Author)
Eric Goulden
★★★★
Ventil Verlag, £22
ISBN 9783955752231, 240 pages
The world of a pop genius, revisited
Here is a tale of chaotic near-stardom, from the rocky road to fame to the path to redemption, screamingly funny stories pegged back by a descent into alcoholism. If you only know Wreckless Eric from Whole Wide World, magnificent, innocent love song and pop single, there's so much more, whether the sad finale to his time on Stiff Records or early attempts to ditch the Wreckless tag in garage bands such as the Len Bright Combo. Then there are the dodgy flats, dodgy cars and dodgy pubs.

Originally released in 2003, it re-emerges in celebration of Eric's 70th birthday in May, complete with a lengthy new foreword (by the author), mirroring the tome's pain and pleasure. The book ends in 1985 when he stopped drinking but there's a new insight into later happiness, married to American singer-songwriter Amy Rigby and becoming a grandfather. Sardonic and personal, yet rich in throwaway asides like accompanying Stiff boss Dave Robinson to see a prospective signing's video. How they laughed – although Meat Loaf did OK with *Bat Out Of Hell* elsewhere. Eric, meanwhile continues to make bittersweet records like last year's *Leisureland*. *Nick Dalton*



Sniffin' Glue and Other Rock'N'Roll Habits
Mark Perry
★★★★
Omnibus Press £20
ISBN 9781915412223 224 pages
First punk fanzine's 2009 compendium back in print
Following in the DIY footsteps of the UK's first serious music monthly *Zigzag*, Deptford's Mark Perry was propelled into starting *Sniffin' Glue* by the seismic arrival of the Ramones' debut album and their London debut in 1976. As he says in his introduction, he was in the right place at the right time, reporting on Brit-punk from the frontline as bands formed, the scene accelerated and kids like Shane McGowan followed his xeroxed example starting 'zines. After witnessing the Sex Pistols that September, Perry gave up his banking job and *Sniffin' Glue* became punk rock's ultrahip barometer, adding more pages, photos and Danny Baker to his original template.

Conducting The Clash's first interview affirmed punk's massive socio-cultural relevance for Perry and his readers, once-powerful music papers now suddenly followers. The *Glue* set up office at Rough Trade's original premises then Miles Copeland's office at Oxford Circus, where Perry started Step Forward Records. By September 1977, punk had become a copycat trend and, not wishing to lose its spark, Perry finished *Sniffin' Glue*, declaring his future with the last issue's Alternative TV flexidisc. Punk's crucial first months are all here (along with issue 12's pin-up of this writer, now editing *Zigzag* and feeling the strain). *Kris Needs*

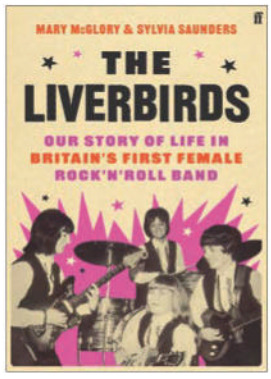
The West's Greatest Rock Shows 1963-1978
Robin Askew
★★★★
Bristol Books, £25
ISBN 9781909446397, 352 pages
Avon calling
If you've ever spent time in Bristol, where I grew up, you'll know that it's always been a vibrant place for live music, with a range of venues from spit'n'sawdust (the Fleece & Firkin) to upper-crust (the Colston Hall, recently renamed the Beacon). Long-time resident and rock writer Robin Askew, whose columns in the local mag *Venue* were essential info for us in the 80s, has compiled the musical history of Bristol, Bath and the surrounding areas into this excellent volume, ending a decade or so before Massive Attack and Portishead made Somerset briefly fashionable.

Askew's focus is 60s and 70s pop, prog, hard rock and metal, evoking a vivid world whose traces still linger in the now cleaned-up city centre and dockside. His detailed introduction sets the scene before The Beatles play their first local show at Bath Pavilion on 10 June 1963: "Their price [£250] was an absolute liberty," moans the promoter, one of many interviewees tracked down for the book. The Rolling Stones are next, followed by The Kinks, The Animals, Chuck Berry, The Who, Dylan, Hendrix, Pink Floyd, Cream, Led Zeppelin, The Beach Boys, Zappa, Yes, Bowie, Purple, Sabbath, Slade, Uriah Heep, Bob Marley, Elton John, Queen, Lou Reed, Sparks, Kraftwerk and a huge list of other pioneers, all contextualised expertly. Highly recommended, even if you don't like cider. *Joel McIver*

What A Fool Believes
Michael McDonald
★★★
HarperCollins, £25
ISBN 9780063357563, 338 pages
More melancholy than music from Mike
Many musicians' autobiographies go easy on their pre-fame life, assuming most of us will skim to the 'interesting' bit. Doobie Brother Michael McDonald, in contract, goes heavy on his early life, and with good reason. His father's propensity to leave home at the drop of a hat gave him lifelong anxiety that led to drug and alcohol dependence, while when he had two children he was ravaged with guilt that his touring lifestyle would lead to similar absences.

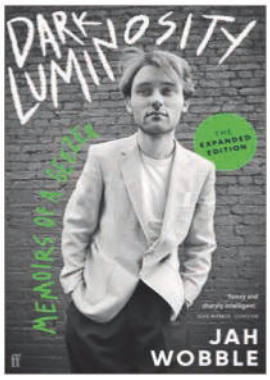
All this may explain the aching, agonised vocal style that served him well through first Steely Dan and then the Doobies. But his career moves were scarcely calculated, Dan guitarist Jeff 'Skunk' Baxter having facilitated the switch before the pair fell out. Talking of fallouts, McDonald is disappointingly vague about relations with Doobies co-founder Tom Johnston, whom he replaced as lead singer and whose style he effectively erased from the Doobies' repertoire. "Don't ask" was his typically non-confrontational attitude to someone he still plays with.

McDonald, now long-time sober, has certainly done well for a once-faceless keyboardist/backing singer. His battles with the music business, drugs and depression are chronicled with the help of writer Paul Reiser, but be warned: this memoir is less Doobie Brother, more Mike the father. *Michael Heatley*



The Liverbirds: Our Story Of Life In Britain's First Female Rock'n'Roll Band
Mary McGlory and Sylvia Saunders
★★★★
Faber & Faber, £20
ISBN 9780571377022, 320 pages
The tale of the Merseybeat trailblazers
The Liverbirds were Pamela Birch (vocals/guitar), Valerie Gell (vocals/guitar), Mary McGlory (bass) and Sylvia Saunders (drums). Told by the two only surviving members McGlory and Saunders, this story still gives a four-dimensional perspective. It is not a straightforward rock'n'roll biography. The bassist and drummer augment their personal narrative(s) with facts, figures, and eyewitness accounts from their contemporaries. As a result, this kaleidoscopic book lifts the lid on various aspects of the 60s, especially the Star-Club era in Hamburg where the band had a residency in 1964. While their name suggested loyalty to native Liverpool and its high-octane scene, they took risks and had to turn down the offer from Brian Epstein who was ready to manage them. "If you go to the Star-Club you'll never come back," he said prophetically. Shows around Europe, TV appearances on Beat Club and two albums on the Star-Club Records followed. With their final tour in Japan in 1968, The Liverbirds had a shorter lifespan than their male counterparts in the Fab Four. Still, their presence was essential and so was their dedication. A diverting, revelatory, at times heart-rending and all the way through

heartening read about devotion to music, womanhood and camaraderie. *Irina Shrteis*



Dark Luminosity: Memoirs Of A Geezer
Jah Wobble
★★★★
Faber & Faber, £12.99
ISBN 9780571375356, 448 pages
Bass master updates his autobiography
This expanded edition of Wobble's 2009 memoir features a lengthy Epilogue, updating the story. On one level a cautionary tale about the pitfalls of the music business and the perils of alcoholism (which brought him close to suicide), it also functions as an indispensable socio-cultural history.

The author's life took such odd turns that the story seems almost surreal at times. For instance, after taking flight from the chaos and poison of PiL, Wobble had to choose between working for a courier company or hopping into the studio with half the members of CAN. Later, he would be bumping into awestruck fans while working as a ticket collector on the Northern Line. Then, between jobs as a delivery driver, he was being ferried around NYC in a limo before contributing bass parts to a Ginger Baker album.

It is a riotous life-affirming read and as much a tale of (spiritual) redemption as it is of violence, marriage breakdown and depression, although there's plenty of that, too.

In the end Wobble always fought his way through the bullshit. As Jon Savage testifies in the foreword, John Wardle "is who he says he is", and it is the unflinching honesty of his self-examination that really makes the book sing. *Johnnie Johnstone*

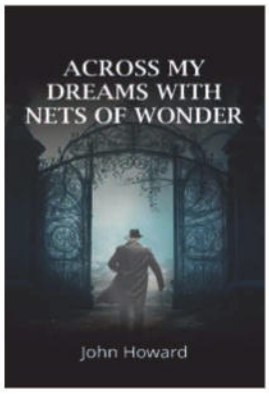
Neu Klang: The Definitive History Of Krautrock
Christophe Dallach
★★★★
Faber, £25
ISBN 9780571377671, 500 pages
One for the motorikheads
There have been several absorbing histories of krautrock (Julian Cope, David Stubbs), but here's the first written entirely from the perspectives of those who made it or were there at the time. Christophe Dallach's oral history of everything kosmische works well because it came out in Germany first, meaning the interviewees get to express themselves without, in most cases, the obstacle of trying to be erudite in a second language (Katy Derbyshire provides a pristine translation). Dallach was inspired to write this almost exhaustive account when it occurred to him that many of these musicians wouldn't be with us much longer, and so it has transpired with artists like Holger Czukay and Jaki Liebezeit of Can, Dieter Moebius of Cluster and Klaus Schulze, solo artist and early member of Tangerine Dream. *Neu Klang* only falls down – and this is all that prevents it from gaining those coveted five stars – because the chapter about Kraftwerk is a little too slight (perfectly understandable given the secretive nature of Kling Klang). Nevertheless, there are fascinating chapters on figures you might not ordinarily be able to access information about, like the shadowy Ohr mogul Rolf-Ulrich Kaiser, and the Faust chapter is a laugh-out-loud masterpiece of slapstick comedy. *Jeremy Allen*

Be Glad For The Song Has No Ending: An Incredible String Band Compendium
Adrian Whittaker (ed.)
★★★★
Strange Attractor Press, £25
ISBN 9781913689506, 704 pages
An updated 20-year reprint for this vast, authoritative ISB history
"The Incredible String Band were arguably the most multi-faceted group in British popular music, and this book attempts to mirror the complexity of their story," writes editor Adrian Whittaker in this new, updated edition of his long out-of-print collection of writing on ISB, and it's hard to imagine a more comprehensive or lovingly-made book about a band.

Originally published in 2003, the book compiles research and documentation by the near-30 strong group of writers at the ISB fanzine *BeGLAD*, founded in 1992. Spanning more than 700 pages, it's a dense but fascinating read, featuring extensive, in-depth pieces about the history, music and musicianship of the band during their 1965-1974 lifespan, and plenty of imagery to set the scene.

Brief tribute words from Robert Plant, Bill Drummond, David Bowie and the former Archbishop of Canterbury Rowan Williams appear, and Billy Connolly fascinatingly contextualises the 60s Scottish folk scene, boldly claiming ISB were as influential as Dylan. There are interviews with bandmembers and collaborators, new words from fans Neil Tennant and Alasdair Roberts, and even a quiz, a crossword and an appendix entry about the band's extensive instrumentation.

Throughout, ISB's legacy as part of their era's musical cutting edge is reinforced, as The Rolling Stones and Paul McCartney looked to them and they were decades ahead of the game in seeking out world music for inspiration. This vast, authoritative document is the next best thing to being there. *David Pollock*



Across My Dreams With Nets Of Wonder
John Howard
★★★★
Fisher King, £12
ISBN 9781914560941, 352 pages
Fantastic fiction from cult singer-songwriter
Books by musicians are rare enough – and most of those are autobiographies – but the subbest sub-genre of all must be novels by musicians. There's the work of Kinky Friedman, of course, and Bruce Dickinson's *The Adventures Of Lord Iffy Boatrace*, and from time to time there's a children's book by megastars like Madonna or Paul McCartney, but as a rule musicians leave the fiction for either their memoirs or the lyric collection. This is probably a good thing: not quite as bad as authors making records, but close enough. So it's a relief to read a novel by John Howard – he of the revived post-*Kid In A Big World* career, and already the author of several excellent autobiographies – and be able to report that it's good. A novel about people who disappear in and out of time, *Across My Dreams With Nets Of Wonder* combines romance, realism, and wit in a story that's both complex and intriguing. Howard's eye for detail is strong, as is his sense of humour and his ability to seek out the emotional aspects of a story. One hopes for more of this sort of thing in the future. *David Quantick*

Films

Back To Black
★★★
In cinemas
Workmanlike but occasionally sparkling biopic
Amy Winehouse's formidable talent made her a star, but the songs on the album that gives this movie its title were written and recorded in the white heat of a tempestuous relationship that also made her a tabloid fixture. Consequently, as much as the filmmakers stress how they wanted to tell the singer's story through her music, the more troublesome aspects of her short life can't be ignored.

Marisa Abela portrays Amy as a driven figure resisting music biz attempts to package her into something more instantly sellable ("I ain't no fuckin' Spice Girl," she declares early on), yet that single-mindedness arguably contributed to the drama of her private life. Director Sam Taylor-Johnson delivers snapshots of Winehouse's on-off romance with bad-boy beau and future husband Blake Fielder-Civil (Jack O'Connell) as jumping-off points for the creation of the likes of Rehab, Love Is A Losing Game and Back To Black itself, without any in-depth examination of her subject.

Writer Matt Greenhaigh has form in this area of filmmaking, having provided screenplays for biopics of Lennon (*Nowhere Boy*, also directed by Taylor-Johnson) and Ian Curtis (*Control*), but his portrait of Winehouse seems less considered, more superficial. The script is littered with clunky, exposition-serving dialogue that all too often stumbles into cliché, while big-name support from Eddie Marsan and Lesley Manville as the singer's dad and grandmother only intermittently conveys the concern her family has as she threatens to careen off the rails.

That said, Abela is magnificent in the lead role; her nuanced approximations of Winehouse's singing voice impress in a series of well-staged musical sequences, second only to the subtlety she brings to the offstage Amy, spinning between headstrong and vulnerable. It's a genuinely affecting, awards-magnet performance that ultimately deserves a better film. *Terry Staunton*

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OVERSEAS

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Gibert Joseph Musique – 'Biggest independent records shop from France for more than 35 years.' **34 Boulevard Saint Michel, 75006 Paris, France.** Gibertjoseph.com Tel: +33 44 41 88 53. Email: philippe.marie@gibertjoseph.com

Hot Stuff AB – 'Southern Sweden´s leading shop for collectable records & ephemera. 50.000+ items of second hand, "new" limited editions and inhouse labels. Bank vault with high end collectables and wide range of vinyls in almost any genre. If you travel a long way, we even got special deals for hotels.' **Norra Esplanaden 5, Almhult, Sweden 34330.** Tel: +46 476 10449 / www.hotstuff.se

The Musical Box, Tuebrook, Liverpool

Shop Of The Month: Gatefield Sounds – Whitstable

One of the fascinating features about the UK music industry is how many excellent record shops can be found in the coastal towns and cities. **Gatefield Sounds** is one such place – a multi-genre gem with a loyal customer base, it's a great example of how to run a friendly, knowledgeable and well-stocked record shop. **Jon Ashby** tells **Steve Burniston** the story behind this successful and much-admired shop.

Tell us about the shop's history.
Gatefield Sounds was founded by Mick Winch in 1972. We opened in Gatefield Lane in Faversham, hence the name. We opened here in Whitstable in 1979. Later we had shops in Herne Bay, Sheerness, and our sister shops the Soundhouse in Deal and Broadstairs. Now there is just one – the vinyl revival came too late for the other branches.

I took over the business from my uncle in 2016; I was back where I started in my hometown and where I started as a Saturday boy in 1989.

And what range of music do you sell?
We sell everything on CD and vinyl, all new, from Abba to Zappa, André Rieu to Aphex Twin. Although we do love jazz, electronica, hip-hop, indie alternative and classic rock.

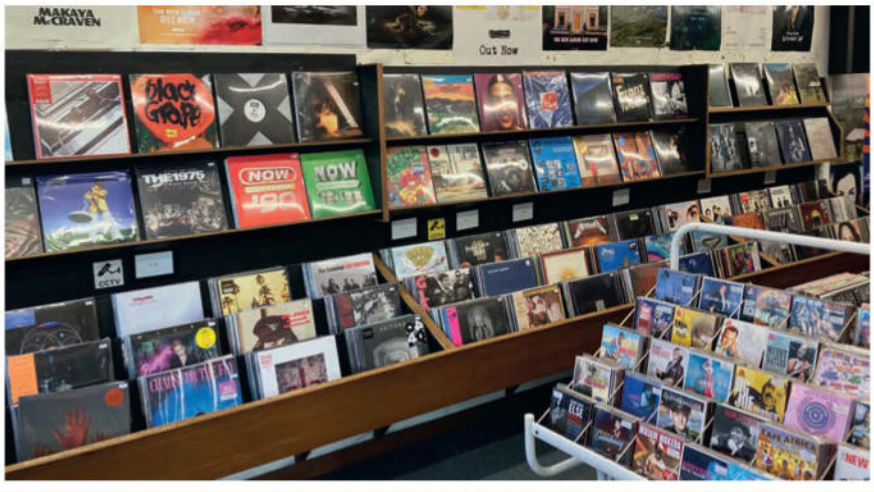
You sell CDs and vinyl. What do you think the future of the CD will be?
Over the last four years our CD sales have increased year on year, though not to the levels of vinyl. More young people are now buying CDs and their first cars can still have CD players. And they are so much cheaper than vinyl.

The shop looks great. How often do you change the layout?
The layout hasn't really changed too much over the years. The shop was fitted out by my grandad Bert and my dad, both carpenters; they fitted all the shops over the years. The original vinyl racks were covered with CD racking, and gradually my dad would come in and lift out those with the original vinyl racks underneath. My grandfather is no longer with us, but I always feel close to him in here.

How has record retailing changed in the last few years?
The big one, and what fills me with confidence for the years ahead, is how many more girls and women are coming in and buying music.

Name one album that you would love to see reissued.
I've narrowed that down to two:
Dick Morrissey – *Storm Warning* and U.N.K.L.E. – *Never Never Land.*

Gatefield Sounds, 70 High Street, Whitstable, Kent CT5 1BB / 01227 263337.



RECORD LISTINGS

Sell Vinyl/CDs direct to RC readers, call us on **0208 752 8172**
or Email **listings@recordcollectormag.com**

NEXT ISSUE: JUNE 2024 (on sale 16 MAY)
Deadline for submitting adverts (Listings & Classified): Monday 22 APRIL
Please email your advert (word doc/excel file/plain text) to: listings@recordcollectormag.com
Postal address: Record Collector Listings, Diamond Publishing Ltd, 2nd Floor, Saunders House, 52-53 The Mall, Ealing, London W5 3TA
Following issue: JULY 2024 (on sale 13 JUNE) Deadline: Monday 20 MAY

GOLDEN OLDIES

Write to: DAVE SANDERS, 30 NEW ROAD, WHITEHILL, HAMPSHIRE, GU35 9AX. Tel: 01420 472432.
Email: davesanders2003@hotmail.com P&P: Singles/EPs £2.50 for first then 25p each additional. LPs £4.50 for first then £1.50 each additional. All records have full money back guarantee.

SINGLES

AMEN CORNER, High In The Sky (Deram DM197)	M	4.50
JOHNNY ANGEL, Too Young To Go Steady (Parl. R4679)	EX	9.50
FONTELLA BASS, Rescue Me (Chess CRS8023)	EX	7.50
BEACHCOMBERS, You Can't Sit Down (Col. DB7124)	EX	12.50
BEATLES, Can't Buy Me Love (Parl. R5114)	M	7.50
BEATLES, Help (Parl. R5305)	EX	7.50
BEATLES, All You Need Is Love (Parl. R5620)	EX	7.50
BEATLES, Strawberry Fields (Parl. R5570, PC)	EX/EX	55.00
BEATLES, Let It Be (Apple R5833) PC	EX/EX	15.00
TONY BELLUS, Robbin' The Cradle (London HL8933)	EX	20.00
JESSE BELVIN, Guess Who (Tri-RCA 1119)	EX	6.50
DAVE BERRY, One Heart Between Two (Decca F12020)	M	7.50
DAVE BERRY, Stranger (Decca F12579)	M	5.50
BLUESBREAKERS, Curly (Decca F12588)	M	9.50
BOONES FARM, If You Can't Be My Woman (CBS 8212, Demo)	M	12.50
JOHN BURNESS, Teresa (Col. DB8536)	EX	6.50
BYRDS, Mr. Tambourine Man (CBS 201765)	EX	3.50
JO ANN CAMPBELL, Motorcycle Michael (HMV POP873)	M	9.50
CAREFREES, We Love You Beatles (Oriole CB1916)	EX	15.00
CARL & THE COMMANDERS, Farmer John (Col. DB4719)	EX	12.50
BRUCE CHANNEL, Number One Man (Mercury AMT1177)	M	7.50
CHANTAYS, Pipeline (London HLD9696)	EX	3.50
CHIMES, Once In A While (London HLU9283)	EX	8.50
CHANTELS, Look In My Eyes (London HLL9428)	M	45.00
CHANTELS, Well I Told You (London HLL9480)	EX	27.50
NEIL CHRISTIAN, Two At A Time (Strike JH319)	M	7.50
CHUCK AND GARY, Teenie Weenie Jeanie (HMV POP466)	EX	25.00
JIMMY CLANTON, Go Jimmy Go (Top Rank JAK269)	EX	9.50
JIMMY CLANTON, Just A Dream (Tri-London HLS8699)	EX	8.50
DEE CLARK, Just Keep It Up (Tri-London HL8915)	M	12.50
CLOVERS, Love Potion No. 9 (Round Centre Lon. HLT8949)	EX	20.00
EDDIE COCHRAN, Sweetie Pie (London HLG9196)	EX	20.00
CLAY COLE, Twist Around The Clock (London HLP9499)	M	6.50
RODGER COLLINS, She's Looking Good (Vocalion V19285)	EX	25.00
SAM COOKE, Chain Gang (RCA 1202)	EX	4.50
COOKIES, Chains (London HLU9634)	EX	17.50
MIKE COTTON, Swing That Hammer (Col. DB7029)	M	5.50
CRICKETS, When You Ask About Love (Coral Q72382)	EX	7.50
JIMMIE CROSS, Super-Duper Man (Red Bird RB10042)	EX	17.50
CRYSTALS, I Wonder (London HLU9852)	M	25.00
RUSS DAMON, Hip Huggers (Stateside SS258, Demo)	EX	9.50
BILLIE DAVIS, Tell Him (Decca F11572)	EX	4.50
DEAN AND JEAN, Tra La La La Suzy (Stateside SS249)	M	9.50
DEANO, Please Don't Talk To The Lifeguard (Col. DB7965, Demo)	M	9.50
AL DE LORY, Yesterday (London HLU9999, Demo)	M	20.00
DICK AND DEEDEE, The Mountain's High (London HLG9408)	M	4.50
DION & BELMONTS, Where Or When (London HLU9030)	EX	12.50
DIXIE CUPS, Iko Iko (Red Bird RB10024)	EX	7.50
FATS DOMINO, Whole Lotta Loving (Tri-London HLP8759)	EX	9.50
FATS DOMINO, I Want To Walk You Home (Tri-London HLP8942)	M	15.00
DOVELLS, Be My Girl (Cameo Parkway P901, Demo)	EX	25.00
JOHNNY DUNCAN, Last Train To San Fernando (Col. DB3959)	EX	4.50
ECHO VALLEY BOYS, Wash Machine Boogie (RM RMA1019)	EX	9.50
DUANE EDDY, Your Baby's Gone Surfin' (RCA 1357)	EX	4.50
DUANE EDDY, Kommotion (London HLW9225)	M	3.50
ENGLAND SISTERS, Heartbeat (HMV POP710, Demo)	EX	20.00
EPISODE SIX, Mozart Versus The Rest (Chapter One CGH104, Demo)	M	15.00
ESCORTS, Dizzy Miss Lizzy (Fontana TF453)	EX	12.50
ESSEX, Easier Said Then Done (Col. DB7077)	EX	7.50
DAVID ESSEX, Can't Nobody Love You (Fontana TF620)	M	40.00
PAUL EVANS, Midnite Special (London HLL9045)	EX	12.50
EVERLY BROTHERS, So It Always Will Be (W. Bros WB94)	EX	4.50
GEORGIE FAME, Bend A Little (Col. DB7328)	EX	12.50
DON FARDON, Belfast Boy (Young Blood YB1010)	EX	12.50
EDDIE FISHER, Cindy Oh Cindy (Gold HMV POP273)	EX	8.50
FLAMINGOS, Love Walked In (Top Rank JAR213)	EX	35.00
EDDIE FLOYD, On A Saturday Night (Stax 601024)	EX	9.50
FRANKIE FORD, If You've Got Troubles (London HLP9222)	EX	8.50
FORTUNES, You Gave Me Somebody To Love (Decca F12429)	EX	6.50
DOTTY FREDERICK, Ricky (Top Rank JAR106)	M	25.00
BILLY FURY, Give Me Your Word (Decca F12459)	EX	7.50
BILLY FURY, That's Love (Decca F11237)	EX	9.50
GENTLE PEOPLE, It's Too Late(Col. DB8276, Demo)	M	8.50
BILLY FURY, Beyond A Shadow Of A Doubt (Parl. R5658)	EX	25.00
GALE GARNETT, We'll Sing In The Sunshine (RCA 1418, Demo)	EX	8.50
GENE & EUNICE, Poco-Loco (London HL8956)	VG	12.50
BOBBY GOLDSBORO, Voodoo Woman (U. Artists UP1091)	EX	7.50
BOBBY GOLDSBORO, Broomstick Cowboy (U.A. UP1120, Demo)	EX	8.50
BOBBY GOLDSBORO, No Fun At The Fair (U. Artists UP1166)	M	15.00
LESLEY GORE, It's My Party (Mercury AMT1205)	EX	3.50
CHARLIE GRACIE, Wanderin' Eyes (Tri-London HLU8467)	EX	9.50
IAIN GREGORY, Cant You Hear The Beat etc. (Pye 7N15397)	EX	9.50
WILBERT HARRISON, Kansas City (Top Rank JAR132)	EX	9.50
TUBBY HAYES, Sally (Fontana TF397, FS Sticker)	M	12.50
BOBBY HELMS, Jacqueline (Tri-Bruns. 45-05748)	EX	4.50
CLARENCE FROGMAN HENRY, Little Green Frog (Lon. HLU9936)	M	25.00
HIGH KEYES, Que Sera Sera (London HLK9788)	EX	17.50
HINES HINES & DAD, Something Extra (CBS 3667, Demo + Insert)	M	4.50
RON HOLDEN, My Babe (London HLU9116)	M	40.00
CHIC HOLIDAY, God Country And My Baby (Coral Q72443)	M	12.50
MICHAEL HOLIDAY, Hot Diggity (Gold Col. SCM5273)	M	8.50
BUDDY HOLLY, Early In The Morning (Tri-Coral Q72333)	EX	17.50
BUDDY HOLLY, Wishing (Coral Q72466)	EX	4.50
BUDDY HOLLY, Baby I Don't Care (Coral Q72432)	EX	4.50
BUDDY HOLLY, Bo Diddley (Coral Q72463)	EX	4.50
BUDDY HOLLY & CRICKETS, You've Got Love (Coral Q72472)	EX	15.00
BUDDY HOLLY, Love's Made A Fool Of You (Coral Q72475)	EX	9.50
IVORY JOE HUNTER, I'm Hooked (Capitol CL15220)	EX	15.00
HUNTERS, Teen Scene (Fontana H276)	EX	7.50
HUNTERS, The Storm (Fontana H323)	EX	7.50
HUSTLERS, Sick Of Giving(Mercury MF817)	EX	9.50
IMPALAS, Sorry (MGM 1015)	EX	7.50
JAGUARS, Opus To Spring (Impression IMP101)	M	17.50
JAMIES, Summertime Summertime (Fontana H153)	EX	25.00
JAN & ARNIE, Jennie Lee (Tri-London HL8653)	EX	25.00
JAY & AMERICANS, Why Can't You Bring Me Home (U.A. UP1129)	EX	12.50
PETER JAY & JAYWALKERS, You Girl (Decca F11840, Demo)	M	9.50
KRIS JENSEN, Donna Donna (Hickory 45-1224, Demo)	M	9.50
JIM & JOE, Fireball Mail (London HL9831)	M	12.50
JANIE JONES, Witches Brew (HMV POP1495)	M	12.50
JOE JONES, You Talk Too Much (Col. DB4533)	EX	8.50
PAUL JONES, Aquarius (Col. DB8514, Demo)	M	4.50
JORDAN BROTHERS, Never Never (London HLW8908)	M	20.00
AMORY KANE, Reflections Of Your Face (MCA MU1036)	M	9.50
NELSON KEENE, Keep Loving Me (HMV POP814)	EX	7.50
FRANK KELLY & HUNTERS, I Saw Linda Yesterday (Font. 267261TF)	M	9.50
KEITH KELLY, Tease Me (Parl. R4640, sol)	M	9.50
JOHNNY KIDD & PIRATES, Shakin' All Over (HMV POP753)	EX	9.50
BEN E. KING, Seven Letters (Atlantic AT4018)	EX	15.00
KNOCKOUTS, Riot In Room 3c (Top Rank JAR279)	EX	15.00
BUDDY KNOX, She's Gone (Liberty LIB55473, Demo)	EX	12.50
BUDDY KNOX, She's Gone (Liberty LIB55473)	EX	9.50
PATTY LA BELLE, Over The Rainbow (Atlantic AT4064)	M	9.50
DON LANG, White Silver Sands (Gold HMV POP382)	EX	9.50
DON LANG, Witch Doctor (HMV POP488)	EX	6.50
LARRY LAWRENCE & BAND OF GOLD, Goofin' Off (Pye Int. 7N25042)	M	5.50
LEMON TREE, I Can Touch A Rainbow (Parl R5671)	EX	37.50
HANK LEVINE, Image (HMV POP947)	EX	6.50
GARY LEWIS & PLAYBOYS, She's Just My Style (Liberty LIB55846)	EX	12.50
JERRY LEE LEWIS, High School Confidential (Tri-Lon. HLS8780)	EX	12.50
JERRY LEE LEWIS, Sweet Little Sixteen (London HLS9584)	EX	8.50
RAMSEY LEWIS, Cry Baby Cry (Chess CRS8096)	EX	12.50
JOHN LEYTON, Lonely Johnny (HMV POP1076)	EX	3.50
JOHN LEYTON & THE LE ROYS, Make Love To Me (HMV POP1264)	EX	8.50
MARK LINDSAY, Arizona (CBS 4699, Demo)	M	9.50
LITTLE ANTHONY, Tears On My Pillow (Tri London HLH8704)	EX	30.00
LITTLE FRANKIE, Kind Of Boy You Can't Forget (Col. DB7490)	EX	12.50
LITTLE RICHARD, Good Golly Miss Molly (Tri-London HLU8560)	EX	20.00
LOCOMOTIVE, Rudi's In Love (Parl. R5718)	EX	12.50
PATTI LYNN, Johnny Angel (Fontana H391)	EX	9.50
NEIL MACARTHUR, She's Not There (Deram DM225)	EX	17.50
LONNIE MACK, Memphis (Stateside SS207)	EX	17.50
MANCHESTER UNITED F.C., Manchester United (Decca F13633, PC)	EX/M	7.50
CARL MANN, Pretend (London HLS9006)	EX	25.00
MANFRED MANN, 5-4-3-2-1 (HMV POP1252)	EX	3.50
MANFRED MANN & MIKE HUG, Michelin Theme (Michelin MIC01, PC)	EX/EX	9.50
SHADOW MANN, Come Live With Me (Roulette RO504)	EX	7.50
ERNIE MARESCA, Shout Shout (London HLU9531)	EX	12.50
JOY MARSHALL, When You Hold Me Tight (Decca F11863)	M	9.50
SAMMY MASTERS, Rockin' Red Wing (W. Bros WB16)	EX	17.50
JOE MEDLIN, I Kneel At Your Throne (Mercury AMT1032)	EX	17.50
MIGHTY AVENGERS, So Much In Love (Decca F11962)	EX	15.00
BETTY MILLER, Jack O' Diamonds (Top Rank JAR127)	M	4.50
MOJOS, Everything's Al' Right (Decca F11853)	M	5.50
MOMENTS, Walk Right In (London HLN9656)	EX	6.50
HUGO MONTENEGRO, Hang 'Em High (RCA 1771)	M	4.50
MOODY BLUES, From Bottom Of My Heart (Decca F12166)	EX	4.50
CASH McCALL, Many Are The Words (Ember EMBS204, PC)	EX/M	9.50
CHRIS McCLURE, Hazy People (Polydor 56227)	EX	9.50
CLYDE McPHATTER, A Lover's Question (Tri-London HLE8755)	VG	7.50
CLYDE McPHATTER, Think Me A Kiss (MGM 1061)	EX	12.50
NASHVILLE TEENS, Google Eye (Decca F12000)	EX	4.50
NATURALS, I Should Have Known Better (Parl. R5165)	EX	6.50
RICKY NELSON, It's Late (Tri-London HLP8817)	EX	3.50
NERO & GLADIATORS, Czardas (Decca F11413, Demo)	EX	12.50
JIM NESBIT, Tiger In My Tank (Vocalion V9241, Demo)	M	17.50
NEW INSPIRATION, You Made A Fool Of Me (Major Minor MM539)	M	20.00
NICE, America (Immediate IM068)	EX	6.50
PATSY ANN NOBLE, Don't You Ever Change Your Mind (Col. DB4956)	M	12.50
PATSY ANN NOBLE, Heartbreak Avenue (Col. DB7008)	EX	9.50
NORMAN & THE INVADERS, Stacy (U. Artists UP1031, Demo)	EX	9.50
TOM NORTHCOTT, 1941 (W. Bros WB7160)	M	9.50
MAYF' NUTTER, Head Shrinker (Vocalion VL9282, Demo)	M	15.00
OLYMPICS, Western Movies (HMV POP528)	EX	7.50
TONY ORLANDO, Chills (Col. DB4871)	EX	12.50
ORLONS, Don't Hang Up (Cameo Parkway C231)	EX	17.50
OUTER LIMITS, When The Work Is Thru' (Elephant LUR100)	M	40.00
OUTLAWS, Ku-Pow (HMV POP990)	M	15.00
PASSIONS, Just To Be With You (Top Rank JAR224)	M	50.00
PATIENCE & PRUDENCE, Gonna Get Along Etc. (Gold Tri-Lon. HLU8369)	EX	22.00
TRACY PENDARVIS, Is It Me (London HLS9213)	EX	17.50
RAY PETERSON, Corrine Corrina (London HLX9246)	EX	9.50
RAY PETERSON, I Could Have Loved You So Well (London HLX9489)	M	9.50
RAY PETERSON, Tell Laura I Love Her (RCA 1195)	EX	8.50
WILSON PICKETT, In The Midnight Hour (Atlantic AT4036)	EX	12.50
PICKWICKS, Apple Blossom Time (Decca F11901)	EX	9.50
PINK FLOYD, See Emily Play (Solid Centre Col. DB8214)	EX	50.00
PIXIES, Birthday Party (Mercury AMT1214)	EX	15.00
PLAYBOYS, Over The Weekend (Tri London HLU8681)	EX	30.00
PLAYMATES, Don't Fight It (Emerald MD 1150, Demo)	M	9.50
POETS, Now We're Thru' (Decca F11995)	EX	12.50
PONI-TAILS, Earley To Bed (HMV POP596)	EX	8.50
BRIAN POOLE & TREMELOES, Good Lovin' (Decca F12274, Demo)	EX	9.50
K. POWELL & B. DAVIS, When You Move You Lose (Picc. 7N35288)	EX	9.50
ELVIS PRESLEY, All Shookup (Silver HMV POP359, sol)	EX	12.50
ELVIS PRESLEY, Love Me Tender (Gold HMV POP253)	VG	50.00
ELVIS PRESLEY, Jailhouse Rock (Tri-RCA1028)	EX	9.50
ELVIS PRESLEY, Ain't That Loving You Baby (RCA 1422)	EX	4.50
ELVIS PRESLEY, Don't Cry Daddy (RCA 1916, Pic. Cover)	EX/M	9.50
BILLY PRESTON, Billy's Bag (Sue WI-4012)	VG	6.50
PRETTY THINGS, Honey I Need (Fontana TF537)	EX	8.50
P.J. PROBY, I Need Love (FAB 2) Picture Cover	VG/EX	9.50
PROFESSOR LONGHAIR, Mess Around (Harvest HAR5154, Demo)	M	15.00
RAINDROPS, What A Guy (London HL9718)	M	20.00
RAINDROPS, Kind Of Boy You Cant Forget (London HL9769)	EX	22.00
TEDDY RANDAZZO & DAZZLERS, Dance To Locomotion (HMV POP1067)	EX	9.50
RAN-DELLS, Martian Hop (London HLU9760)	M	12.50
TONY REESE, Just About This Time Tomorrow (London HLJ8987)	M	17.50
REGENTS, Barbara Ann (Col. DB4666)	EX	20.00
CHARLIE RICH, Lonely Weekends (London HLU9107)	EX	35.00
RICK & SANDY, Creation (Decca F12311)	M	20.00
RIPCHORDS, Here I Stand (CBS AAG143)	M	20.00
RIP CHORDS, Gone (CBS AAG162)	EX	12.50
RIP CHORDS, Hey Little Cobra (CBS AAG181)	M	25.00
RIVIERAS, California Sun (Pye Int. 7N25237)	EX	35.00
ROCKIN' REBELS, Rockin' Crickets (Stateside SS187)	M	15.00
ROCKIN' REBELS, Wild Weekend (Stateside SS162)	M	17.50
PIERCE ROGERS, Do You Still Love Me (Parl. R4838)	EX	5.50
MARK ROGERS & MARKSMEN, Bubble Pop (Parl. R5045)	EX	12.50
ROLLING STONES, Come On (Decca F11675)	EX	30.00
ROLLING STONES, The Last Time (Decca F12104)	M	9.50
RONNY & THE DAYTONAS, G.T.O. (Stateside SS333)	M	20.00
RONNY & THE DAYTONAS, Sandy (Stateside SS484)	M	15.00
ROUTERS, Let's Go (W. Bros WB77)	EX	6.50
ROUTERS, Make It Snappy (W. Bros WB91)	EX	5.50
CHERRY ROWLAND, Nobody But Me (Fontana TF420)	EX	8.50
EARL ROYCE & OLYMPICS, Que Sera Sera (Col. DB7433)	EX	17.50
MIKE SAGAR & CRESTERS, Deep Feeling (HMV POP819)	EX	12.50
ST. LOUIS UNION, Girl (Decca F12318)	EX	9.50
BUFFY SAINTE-MARIE, Universal Soldier (Fontana TF614)	M	3.50
SALT N PEPPER, Come Softly To Me (London HLU9338)	EX	12.50
NEIL SEDAKA, I Go Ape (Tri RCA 1115)	EX	7.50
SETTLERS, Lightning Tree (York SYK505)	EX	4.50
HELEN SHAPIRO, Queen For Tonight (Col. DB4966)	M	3.50
SHERRYS, Pop Pop Pop-Pie (London HLW9625)	EX	12.50
SHEVELLS, I Could Conquer The World (U. Artists UP1059, Demo)	EX	25.00
SHIRLEY & LEE, All I Want To Do Is Cry (Vogue Pop 45-V9129)	EX	60.00
SHORTY & THEM, Pills Or Love's Labours Lost (Fontana TF460)	EX	30.00
SHOUTS, She Was My Baby (React EA001)	VG	17.50
NANCY SINATRA, These Boots Are Made etc. (Reprise R20432)	EX	3.50
P.F. SLOAN, Sins Of A Family (RCA 1482)	EX	8.50
SMALL FACES, Whatcha Gonna Do About It (Decca F12208)	VG	5.50
SMALL FACES, I've Got Mine (Decca F12276)	VG	6.50
SMALL FACES, My Mind's Eye (Decca F12500)	EX	6.50
SMALL FACES, Sha-La-La-La-Lee (Decca F13727)	M	6.50
SMOKE, My Friend Jack (Col. DB8115)	M	35.00
SONS OF PILTDOWN MEN, Mad Goose (Pye Int. 7N25206)	EX	12.50
JIMMY SOUL, If You Wanna Be Happy (Stateside SS178)	EX	12.50
SOUNDS INCORPORATED, Order Of The Keys (Decca F11723)	EX	17.50
SOUTHERN COMFORT, Morning Has Broken (Harvest HAR5047)	M	6.50
SPOTNICKS, Orange Blossom Special (Oriole CB1724)	M	8.50
RINGO STARR, Snookeroo (Apple R6004) Factory Sample	M	15.00
STATUS QUO, Pictures Of Matchstick Men (Pye 7N17449)	EX	8.50
RHET STOLLER, Ricochet(Windsor WPS130 , Demo)	M	25.00
SPOKESMEN, The Dawn Of Correction (Brunswick 05941)	EX	8.50
GALE STORM, Dark Moon (Tri-London HLD8424)	EX	9.50
STORMER, My Home Town (Ring O'records 2017113)	M	35.00
STRANGLOVES, Cara-Lin (Immediate IM007)	EX	20.00
SURFARIS, Waikiki Run (Brunswick 05894)	M	9.50
SWINGING BLUE JEANS, Good Golly Miss Molly (HMV POP1278)	M	3.50
SWINGING BLUE JEANS, It's Too Late Now (HMV POP1170)	EX	8.50
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CLIFF RICHARD, Cliff's Hits (Columbia) EX 8.00
CLIFF RICHARD, Cliff's Silver Discs (Columbia) EX 8.00
CLIFF RICHARD, Summer Holiday (Columbia) EX 8.00
CLIFF RICHARD, Cliff No.1 (Columbia) EX 8.00
CLIFF RICHARD, Expresso Bongo (Columbia) EX 6.00
CLIFF RICHARD, Congratulations 6 Songs Europe (EMI) EX 11.00

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BAD COMPANY, Bad Co (Gatefold, Island) M 7.00
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THE DOORS, Strange Days (Elektra) VG 15.00
FLEETWOOD MAC, Tusk (2LP, W.B.) EX 12.00
LEE HAZLEWOOD, Requiem For A Lady (Reprise) EX 15.00
MAN, Be Good To Yourself Once A Day (U.A.) EX 25.00
MOTORHEAD, Over Kill (Bronze) EX 9.00
JONI MITCHELL, Clouds (1st Steamboat with Insert, Reprise) EX 18.00
NIRVANA, All Of Us (Pink Island) EX 150.00
THE TURTLES, Present The Battle Of The Bands (London) EX 14.00
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THE TYMES, So Much In Love (Cam. Park.) EX 40.00
JACKIE WILSON, Spotlight On Jackie Wilson (Coral) EX 35.00
CHIP FISHER, Chipper At The Sugar Bowl (Starclub) M 9.00
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GRANITE CITY ROCK 'N' ROLL

RARE DEMOS & WHITE LABEL PROMOS
Write to: ANDREW KENNEDY, 79 YORK STREET, PETERHEAD, ABERDEENSHIRE, SCOTLAND, AB42 1SP. Tel: 07713 352991. Est. 1971.
P&P: LPs £4.50. Singles / CDs £2.50. UK 1st class.

7" DAVID BOWIE, Press Conference, Tivoli Club, Sydney, 27/10/87 (White lbl promo, Blue vinyl w info note) M 15.00
7" DAVID BOWIE, Press Conference, Tivoli Club, Sydney, 27/10/87 (Ltd. Ed. Of 1000, Yellow vinyl) M 13.00
7" DAVID BOWIE, Rebel Rebel / Queen Bitch (RCA Victor Stereo LPB 05009, 1973-1971, nc, new, unplayed, for US export) EX 12.00
LP VELVET UNDERGROUND, Waiting For The Man / Pale Blue Eyes / White Light White Heat / Sweet Jane (Rare Promo, 4 trk 12" LP, Polydor Vupro '93, 45rpm) M 42.00
45 SIOUXSIE & THE BANSHEES, Overground / Voices (Promo, Wonderland SHED J) 15.00
CD SIOUXSIE & THE BANSHEES, The Killing Jar / Something Wicked (This Way Comes) / Are You Still Dying Darling? / Killing Jar (Lepidop. mix) (Polydor '88) 11.00
12" THE CURE, Love Song / No 2-Late (7" Promo, Fiction 30 White label) M 15.00
12" DEPECHE MODE, It's Called A Heart (ext.) / Fly On The Windscreen / I Called A Heart (slow mix) Fly On... (Death mix) (Ltd. Ed. Twin Set, Mute Records) M 20.00
7" STYLE COUNCIL, A Solid Bond In Your Heart / It Just Comes To Pieces In My Hands / A Solid Bond (Instr.) (GF PS, 1983) M 12.00
EP ROBERT PLANT, Little By Little (remix) / Doo Doo Do Do / Easily Lead, Live / Rockin At Midnight Live (Robert Plant & Honeydrippers Live Dallas '83, GF PS) M 8.00
12" ROGER DALTREY, After The Fire / Love Me Like You Do / It Don't Satisfy Me (Pic disc, Ten Records TEN Y6912) M 10.00
45 GILLAN, Trouble / Your Sister's On My List (Virgin VS 377, 1982, Pic slv) M 8.00
7" DAVID BOWIE, Press Conference, 007 Club, NY, 18/3/87 (Ltd. Ed. Of 100 in clear vinyl w Photo / insert) M 15.00

GRANITE CITY ROCK 'N' ROLL

Write to: ANDREW KENNEDY, 79 YORK STREET, PETERHEAD, ABERDEENSHIRE, SCOTLAND, AB42 1SP. Tel: 07713 352991. Est. 1971.
Email: angelakennedy@hotmail.co.uk

LP BEATLES, With The Beatles (Parl. PMC 1206, Mono, 1963, Belinda LDN credit) EX/EX 85.00
LP BEATLES, Revolver (EMI Parl. PCS 7009, Stereo, 1966) EX/EX 75.00
LP BEE GEES, The Bee Gees 1st (Polydor 582012, Mono, 1967, the only Mono version UK) EX/EX OFFS
LP JEFF BECK, Truth (EMI Columbia SCX 1967, Fab) EX/EX 110.00
LP LIGHTHOUSE, One Fine Morning (Vertigo 6342010, large swirl, Stereo GF w Inner) EX/EX+ 240.00
LP STEPHEN STILLS, 2 (Atlantic K40249, Stereo 1971, GF w Inner) EX/EX 20.00
LP WISHBONE ASH (MCA MKPS 2014, Dogbone label, 1970, GF Stereo) EX/EX 50.00
LP RORY GALLAGHER, Debut (Polydor 2383-044, 1971 Stereo) EX/EX 45.00
LP RORY GALLAGHER, Deuce (Polydor 2383-076, Stereo 1971, Super) EX/EX 50.00
EP BEATLES, Twist And Shout (Parl. GEP 8882, yellow lbl, '63 Mono, Twists & Shout / Taste Of Honey / Do You Want To Know A Secret / There's A Place, Pic Slv) EX/EX 25.00
LP ALBERT KING, Live With Blues Power (Stax SXATS1002, Stereo '68) EX/EX 30.00
LP MARY HOPKIN, Postcard (Apcor-Apple 1969, Mono) EX/EX 20.00
LP COMMANDER CODY & HIS LOST PLANET AIRMEN (W.B. BS 2847, 1975 Stereo) EX/EX 15.00
LP JOHN MAYALL'S BLUESBREAKERS, Bare Wires (Decca SKL 4945, 1963, GF) EX/EX 40.00
LP JIMI HENDRIX EXPERIENCE, Smash Hits (Track 1967, Stereo) EX/EX 45.00
LP MIKE BLOOMFIELD / AL KOOPER / STEPHEN STILLS, Super Sessions (Embassy S-EMBS 31029, Stereo) EX/EX 35.00
LP BOB DYLAN, Bob Dylan's Greatest Hits (CBS OP-833407, monaural with rare Milton Glaser Poster 1967) EX/EX/EX 820.00

GRANITE CITY ROCK 'N' ROLL PUNK / NEW WAVE / GOTH

Write to: ANDREW KENNEDY, 79 YORK STREET, PETERHEAD, ABERDEENSHIRE, SCOTLAND, AB42 1SP. Tel: 07713 352991. Est. 1971. P&P: £4.50 1st class. Reg. 1st class £1.00 extra. Payment Cheques or PayPal.

2LP SEX PISTOLS, Rock 'n' Roll Swindle – Who Killed Bambi (Virgin Ltd. VD2510, 1979 Film S/T feat. 21 new trks, GF) EX/EX 30.00
LP SIOUXSIE & THE BANSHEES, A Kiss In The Dreamhouse (Ppolydor 2383/648 w Lyric / Pic sleeve w Fanclub file cards, Aug. 1982) EX 25.00
LP THE MISSION, Serpent's Kiss – Wake RSV, Naked & Savage CHOP 6) EX-M 23.00
LP BAUHAUS, The Singles 1981-83 (Beggars Banquet BEG 100, 1981) EX-M 28.00
2LP FIELDS OF NEPHILIM, Earth Inferno (Beggars Banquet BEGA 120 w inners, 1991) EX-M 35.00
LP FIELDS OF NEPHILIM, Laura (Conte 196, '85 clear vinyl, nude LP slv) EX-M 26.00
LP THE SISTERHOOD, Gift (Merciful Release SIS 020, 1986) EX-M 25.00
LP SISTERS OF MERCY, Lucretia My Refection – Long Train (Merciful Release MR 457, WEA 1994) M 20.00
LP SISTERS OF MERCY, Dominion / Untitled / Sandstorm / Emma (WEA 1998 Merciful Release MR 437) M 20.00
LP SISTERS OF MERCY, The Corrosion / Torch / Colours (WEA MR 39T) M 20.00

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LP1 Walk Away / Poison Door
LP2 No Time To Cry / Blood Money / Bury Me Deep
LP3 Temple Of Love (Ex version) / Heartglow / Gimme Shelter
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LP5 Kiss / Lights / Valentine / Fix / Burn
LP6 Alive / Floorshow / Phantom / 1969 / Sisters Of Mercy
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LP SIOUXSIE & THE BANSHEES, Join Hands (Polydor Deluxe 5024, 1979 GF, Lyr Inner) EX 23.00
LP SIOUXSIE & THE BANSHEES, Candyman / Lullaby / Umbrella / Wonderland (S1-1, 1986) EX 15.00
LP DEVO, We Are Devo – Q Are We Not Men? (Virgin V216, 1978 Blue vinyl w Lyr Inner) EX 29.00
LP THE VIBRATORS, V2 (Epic SEPC-84295, 1978 w Lyr inner) EX 20.00
LP TOM ROBINSON BAND, Power In The Darkness (EMI EMC 3266 w Inner & Stencil 1978) EX 20.00
LP BOOMTOWN RATS, A Tonic For The Troops (Ensign 1978) EX 16.00
LP 999, Nine Nine Nine The Biggest Prize Is Sport (Polydor Super 1013, 1980) EX 18.00

GRANITE CITY ROCK 'N' ROLL ZOMBIES

Write to: ANDREW KENNEDY, 79 YORK STREET, PETERHEAD, ABERDEENSHIRE, SCOTLAND, AB42 1SP. Tel: 07713 352991. Est. 1971.
Email: angelakennedy@hotmail.co.uk

THE ZOMBIES

LP THE ZOMBIES, Begin Here (Decca 1965, LK 4679, Mono, Laminated Sleeve, Mega Rare LP) EX/EX 1190.00
LP THE ZOMBIES, Odessey And Oracle (CBS 1968, BPG 63280, Mega Rare LP) EX/EX 990.00

GRANITE CITY ROCK "N" ROLL

Write to: ANDREW KENNEDY, 79 YORK STREET, PETERHEAD, ABERDEENSHIRE, SCOTLAND, AB42 1SP. Tel: 07713 352991. Est. 1971. P&P: Singles £2.50. LPs £4.50 1st class.

EP PALLAS, Reds Under The Bed / Thought Police / C.U.U.K. / Wilmot Dovehouse MP (Sue-i-cide PAL 101 MCPS 1978) EX 35.00
EP FAMILY, The Weavers Answer / Strange Band / Hung Up Down (PS, Reprise RS27009) EX 15.00
LP FAMILY, My Friend The Sun / Glove (Reprise R14298, 1972) EX 10.00
45 KITES, Like The Sun Like The Fire / Simon Dupree & The Big Sound (Parlophone R5646, 1967, PS) EX 10.00
45 YES, America / Total Mass Retain (Atlantic 45.2899, nc, 1972) EX 15.00
45 YES, Roundabout / Long Distance Runaround (Atlantic 45.2245, nc, 1972) EX 15.00
45 LOU REED, Walk On The Wild Side / Perfect Day (RCA 2303, 1972) EX 15.00
45 GENESIS, I Know What I Like (In Your Wardrobe) / Twilight Ale House (Charisma CB 224, 1973) EX 10.00
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LP STEVE HARLEY & COCKNEY REBEL, Timeless Flight (EMI EMA 775, GF, '76, S/S) EX 15.00
LP ED SHEERAN, Loose Change (Atlantic 2010, Sealed) M 30.00
LP THE ROCK 'N' ROLL PUBLIC LIBRARY, Ex Libris Vinyl Factory S/S) M 30.00
3LP KT TUNSTALL, Live 2016 O2 Shepherd's Bush Empire (LHND11LP Live Here Now, yellow v. w inners, unplayed) M 39.00
LP JAKE BUGG (Mercury Records 2012 - 3717304, S/S) M 30.00
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LP ED SHEERAN, No. 5 Collaborations Project (Atlantic 2010, S/S) M 33.00
LP STYLE COUNCIL, Our Favourite Shop (Polydor TSCLP 2, S/S) M 30.00
LP GUILLEMOTS, Red (Polydor Ltd. UK 2008, S/S) M 35.00
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Tel ANDREW KENNEDY: 07713 352991.

TERRY ROUND: ALPHABET 'G'

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45 DEBBIE GIBSON, We Could Be Together (PS, Warners A8896) EX 3.00
45 DEBBIE GIBSON, Shake Your Love (PS, Warners A9187) M 3.00
45 DEBBIE GIBSON, Only In My Dreams (PS, Warners A9322) M 3.00
45 DEBBIE GIBSON, One Step Ahead (PS, Warners A7677) M 3.00
45 GHOSTBUSTERS, Film Soundtrack (PS, Arista ARIST 580) M 4.00
45 GHOSTBUSTERS II, Film Soundtrack (PS, MCA 1350) EX 4.00
45 GIBSON BROTHERS, Ooh! What A Life (Island WIP 6503) EX 4.00
45 GIBSON BROTHERS, Que Sera Mi Vida (Island WIP 6525) EX 3.00
45 GIBSON BROTHERS, Cuba (Island WIP 6561) EX 3.00
45 GIBSON BROTHERS, Mariana (Island WIP 6617) EX 4.00
45 DON GIBSON, Give Myself A Party (RCA 1098) EX 8.00
45 DON GIBSON, A Stranger To Me (RCA 1110) EX 5.00
45 DON GIBSON, Don't Tell Me Your Troubles (RCA 1150) VG 4.00
45 DON GIBSON, Just One Time (RCA 1183) EX 4.00
45 DON GIBSON, Sea Of Heartbreak (RCA 1243) M 4.00
45 DON GIBSON, Lonesome Number One (RCA 1272) EX 5.00
45 JODY GIBSON, If You Don't Know (Parlophone R4645) F 3.00
45 LORNE GIBSON, Little Black Book (Decca F11519) EX 4.00
45 LORNE GIBSON, Some Do, Some Don't (Decca F11684) EX 4.00
45 LORNE GIBSON, Red Roses For A Blue Lady (Decca F12102) EX 3.00
45 GIDEA PARK, Beach Boy Gold (Stone SON 2162) M 4.00
45 GIGGETTY, The Heathen's Song (PS, Bridge AVR 1937) EX 5.00
45 GIGGETTY, The Costa Del Tipton (PS, Bridge GE 112) M 5.00
45 GIGGETTY, Black Country Christmas (Pye 7N 46136) EX 4.00
45 GIGI, Are You Ready To Love Me (Sky 1009) EX 4.00
45 NICK GILDER, Hot Child In The City (Chrysalis CHS 2226) M 4.00
45 NICK GILDER, (You Really) Rock Me (PS, Chrysalis CHS 2332) EX 4.00
45 GILL & TERRY, The Ballad Of Thunder Road (Phillips PB 1239) M 5.00
45 GILLA, We Gotta Get Out Of This Place (Ariola AHAP 544) M 4.00
45 STUART GILLIES, For My Love (Phillips 6006.190) EX 3.00
45 STUART GILLIES, Amanda (Phillips 6006.293) M 5.00
45 STUART GILLIES, Now That Summer's Gone (EMI 2249) M 3.00
45 JAMES GILREATH, Little Band Of Gold (Pye 7N 25190) EX 4.00
45 GORDON GILTRAP, Heartsong (Electic WOT 19) EX 4.00
45 GORDON GILTRAP, Oh-Well (PS, Electic WOT 21) M 4.00
45 JIM GILSTRAP, Swing Your Daddy (Chelsea 2005.021) M 3.00
45 GINGER, Blind Date (PS, Eagle ERS 001) M 4.00
45 GINGER, Something Wasn't Quite Right (PS, Eagle ERS 003) EX 5.00
45 GIORGIO, Nights In White Satin (GTO GT 73) EX 4.00
45 GIORGIO, From Here To Eternity (OASIS 1) EX 3.00
45 GIRL, "The Single" (PS, Jet 169) EX 5.00
45 GIRLS, Clap Clap (Aura AUS 118) EX 4.00
45 JACKIE GLEASON, What Is A Girl (Brunswick 04775, one-sided Demo) M 5.00
45 HOWDY GLEN, I Can Almost See Houston (Cream CR 7603, US issue) EX 4.00
45 STEVE GLEN, Hungry For Love (Private Stock PVT 110, Promo) M 8.00
45 ANDY GLENMARK, One Night Stand (Epic EPC 5357, Demo) M 6.00
45 GARY GLITTER, Rock And Roll Part 1 (Bell 1216) EX 4.00
45 GARY GLITTER, I Didn't Know I Loved You (Till) (Bell 1259) EX 4.00
45 GARY GLITTER, Do You Wanna Touch Me (PS, Bell 1280) EX 5.00
45 GARY GLITTER, Hello Hello! I'm Back Again (Bell 1299) EX 4.00
45 GARY GLITTER, I'm The Leader Of The Gang (I Am) (Bell 1321) EX 4.00
45 GARY GLITTER, I Love You Love Me Love (Bell 1337) EX 4.00
45 GARY GLITTER, Angel Face (Bell 1348) EX 4.00
45 GARY GLITTER, Remember Me This Way (Bell 1349) EX 4.00
45 GARY GLITTER, Always Yours (Bell 1359) EX 4.00
45 GARY GLITTER, Just For You (Bell 1368) EX 4.00
45 GARY GLITTER, Oh Yes! You're Beautiful (Bell 1391) EX 4.00
45 GARY GLITTER, The Tears I Cried (Bell 1416) M 4.00
45 GARY GLITTER, Love Like You And Me (Bell 1423) M 4.00
45 GARY GLITTER, Doing Alright With The Boys (Bell 1429) M 4.00
45 GARY GLITTER, Love In The Sun (Bell 1437) M 4.00
45 GARY GLITTER, Papa Oom Mow Mow (Bell 1451) M 4.00
45 GARY GLITTER, Alone Again (Bell 1463, Demo) VG 4.00
45 GARY GLITTER, People Like You And People Like Me (Bell 1471) EX 4.00
45 GARY GLITTER, A Little Boogie Woogie (Arista 112) M 4.00
45 GARY GLITTER, It Takes All Night Long (Arista 85) EX 4.00
45 GARY GLITTER, Another Rock And Roll Christmas (PS, Arista 592) EX 4.00
45 GARY GLITTER, What Your Mama Don't See (Eagle EPG 004) EX 3.00
45 GARY GLITTER, Gary Glitter EP (PS, GTO GT 282) M 5.00
45 GARY GLITTER, Gary Glitter's Gang Show (PS, Castle GARY 001) M 5.00
45 GARY GLITTER, Gary's Gang (CBS 7109) EX 4.00
45 GARY GLITTER, Glitter Band (PS, Flexi, Lyntone LYN 3146) M 5.00
45 GLOBETROTTERS, Gravy (RCA 2017) EX 5.00
45 GLORIA, "One Day At A Time" (Picture Sleeve, Release RL 873) EX 4.00
45 GODIEGO, TV Theme "Monkey" (BBC RESL 66) M 4.00
45 GODLEY & CREME, Under Your Thumb (Polydor POSP 322) M 4.00
45 GODLEY & CREME, Wedding Bells (Polydor POSP 369) M 4.00
45 GODLEY & CREME, Cry (PS, Polydor POSP 732) EX 4.00
45 GO-GO's, Automatic (IRS A&M GON 101, Promo) M 6.00
45 GO-GO's, Our Lips Are Sealed (PS, IRS A&M GON 102, Promo) M 6.00
45 GO-GO's, We Got The Beat (PS, IRS A&M PFP 1010) EX 5.00
45 GOLD, "Lord Of The Flies" (Sky-Hi SKY 779) EX 4.00
45 ANDREW GOLD, Lonely Boy (Asylum K13076) M 3.00
45 ANDREW GOLD, Never Let Her Slip Away (Asylum K13112) M 4.00
45 ANDREW GOLD, How Can This Be Love (Asylum K13126) M 3.00
45 ANGIE GOLD, Who Am I Kidding (PS, Kaleidoscope KRLA 2323, Demo) M 5.00
45 GOLDEN EARRING, Radar Love (Track 2094.116) EX 3.00
45 GOLDEN EARRING, Sleep Walkin' (Polydor 2001.626) EX 3.00
45 GOLDEN FIDDLE ORCHESTRA, The Golden Fiddle March (Mountain TOP 13) M 4.00
45 GOLDIE, Making Up Again (Bronze BRO 50) M 4.00
45 BOBBY GOLDSBORO, Honey (United Artists UP 2215) M 4.00
45 BOBBY GOLDSBORO, Autumn Of My Life (United Artists UP 2223) EX 5.00
45 BOBBY GOLDSBORO, Summer (The First Time) (United Artists UP 35558) EX 3.00
45 BOBBY GOLDSBORO, Hello Summertime (United Artists UP 35705) M 3.00
45 BOBBY GOLDSBORO, A Butterfly For Bucky (United Artists UP 36127) EX 4.00
45 GONZALEZ, Brandy (You're A Fine Girl) (EMI 2521) M 5.00
45 GONZALEZ, Haven't Stopped Dancing Yet (Sidewalk SID 102) M 4.00
45 GONZALEZ, Ain't No Way To Treat A Lady (Sidewalk SID 111) M 4.00
45 GONZALEZ, Digital Love Affair (EMI 5097) M 4.00
45 HOWARD GOODALL, I Hate The French (Columbia DB 9087, Demo) M 4.00
45 GOOD FOOT, Toes In The Water (Polydor 2058.373) M 4.00
45 PHILLIP GOODHAND-TAIT, Almost Killed A Man (DJM DJS 295) M 4.00
45 PHILLIP GOODHAND-TAIT, Jewel (Chrysalis CHS 2134) M 4.00
45 GOODIES, Father Christmas Do Not Touch Me (Bradleys BRAD 7421) M 3.00
45 GOODIES, The Funky Gibbon (Bradleys BRAD 7504) M 3.00
45 GOODIES, Black Pudding Bertha (Bradleys BRAD 7517) EX 3.00
45 GOOD LOOKS, Jim'll Fix It (Radioactive RAD 501) M 5.00
45 STEVE GOODMAN, Death Of A Salesman (Asylum K13055) EX 4.00
45 C.L. GOODSON, 18 Yellow Roses (Island IS 030, US Promo) EX 6.00
45 KEN GOODWIN, Settle Down (Pye 7N 45198) EX 4.00
45 KEN GOODWIN, So Lucky (Pye 7N 45305) EX 4.00
45 RON GOODWIN ORCH., Elizabethan Serenade (Parlophone R 4272, Purple) EX 4.00
45 RON GOODWIN ORCH., Colonel Bogey (Parlophone R 4391) EX 5.00
45 RON GOODWIN ORCH., Love Theme "Ben Hur" (Parlophone R 4663) EX 4.00
45 RON GOODWIN ORCH., 633 Squadron (Parlophone R 5146) EX 5.00
45 GOOMBAY DANCE BAND, Seven Tears (PS, Epic A 1242) M 4.00
45 GOOMBAY DANCE BAND, Sun Of Jamaica (PS, Epic A 1273, Demo) M 5.00
45 GOONS, Ying Tong Song (Decca F13414) M 4.00
45 PETER GORDENO, My Girl Maria (MCA MU 1058) M 4.00
45 PETER GORDENO, Man And Wife Time (Decca F12947) EX 3.00
45 JOE GORDON FOLK FOUR, Scooter Crazy (HMV POP 836) EX 4.00
45 NOELE GORDON, After All These Years (EMI 5218) EX 4.00
45 ROBERT GORDON, Red Hot (Private Stock PVT 94) M 5.00
45 LESLEY GORE, It's My Party (Mercury AMT 1205) EX 4.00
45 LESLEY GORE, Take Good Care (Mercury 72892, US issue) EX 5.00
45 LESLEY GORE, She's A Fool (Mercury AMT 1213) EX 5.00
45 LESLEY GORE, Immortality (A&M AMS 7184) M 5.00
45 EYDIE GORME, Yes My Darling Daughter (CBS AAG 105) EX 3.00
45 EYDIE GORME, Blame It On The Bossa Nova (CBS AAG 131) EX 3.00
45 EYDIE GORME, Everybody Go Home (CBS AAG 170) EX 3.00
45 VERN GOSDIN, Hangin' On (Elektra E.45353) EX 5.00
45 KEVIN GOULD, Let's Join Together (Polydor 2058.393) EX 5.00
45 GRAHAM GOULDMAN, Sunburn (PS, Mercury SUNNY 1) EX 5.00
45 GO WEST, We Close Our Eyes (PS, Chrysalis 2850, Pic Disc) M 6.00
45 GO WEST, True Colours (PS, Chrysalis GOW 4) M 4.00
45 GQ, Disco Nights (Rock Freak) (Arista ARIST 245) M 4.00
45 BRENDAN GRACE, The Dublin Victory Song (Solo 130) EX 5.00
45 GRADUATE, Elvis Should Play Ska! (Precision PAR 100, PS) M 4.00
45 BOBBIE GRAHAM, Skin Deep (Fontana TF 521) VG 5.00
45 GRAHAM CENTRAL STATION, Feel The Need In Me (Warners K16506) M 4.00
45 EVE GRAHAM & THE NEW SEEKERS, Nevertheless (Polydor 2058.340) M 4.00
45 GRAHAMOPHONES, Chinese Laundry Blues (President PT 563) M 5.00
45 RON GRAINER ORCH., The Maigret Theme (Warners WB 24) M 4.00
45 RON GRAINER ORCH., Tales Of The Unexpected (RK 1018) M 5.00
45 LOU GRAHAM, Midnight Blue (PS, WEA A9304) M 4.00
45 BILLY GRAMMER, Gotta Travel On (London HLU 8752, Tri-centre) EX 5.00
45 BILLY GRAMMER, Bonaparte's Retreat (Felsted AF 121, Tri-centre) EX 5.00
45 GRAMMOPHONE REVIVAL, Disco Carmen (RSO 2090.225) M 4.00
45 GRAND CANYON HOPI INDIAN DANCERS, Hopi Buffalo Dance (Hiway 8503, US issue) M 6.00
45 GRAND FUNK, The Locomotion (Capitol CL 15780) EX 3.00
45 GRAND HOTEL, (Double Vision) (Split Decision) (CBS 7023) M 4.00
45 GRAND MASTER FLASH, "The Message" (Sugar Hill SH 117) EX 4.00
45 GRAND THEFT, Body Talk (EMI INT 566, Demo) EX 5.00
45 GRANGE HILL CAST, "Just Say No" (PS, BBC RESL 183) M 4.00
45 AMY GRANT, Baby Baby (PS, A&M AM 727) M 4.00
45 EARL GRANT, The End (Brunswick 05762, Tri-centre) EX 5.00
45 EARL GRANT, Swingin' Gently (Brunswick 05870) EX 5.00
45 EARL GRANT, Without A Song (Decca 25721, US issue) EX 4.00
45 EARL GRANT, Little Girl Lost (Prince PR 1201, US issue) EX 4.00
45 EDDY GRANT, Living On The Frontline (Ensign ENY 26) M 3.00
45 EDDY GRANT, Do You Feel My Love (Ensign ENY 45) M 3.00
45 EDDY GRANT, Can't Get Enough Of You (Ensign ENY 207) M 3.00
45 EDDY GRANT, Walking On Sunshine (Virgin 'Ice' GUY 27) M 4.00
45 EDDY GRANT, Time To Let Go (Virgin 'Ice' ICE 52) M 3.00
45 EDDY GRANT, Baby Come Back (PS, Virgin 'Ice' ICE 63) M 4.00
45 EDDY GRANT, I Don't Wanna Dance (PS, Virgin 'Ice' ICE 56) M 3.00
45 EDDY GRANT, Electric Avenue (PS, Virgin 'Ice' ICE 57) M 4.00
45 GOGI GRANT, Wayward Wind (London HLB 8282, Tri-centre) EX 8.00
45 JULIE GRANT, Up On The Roof (Pye 7N 15483) EX 4.00
45 JULIE GRANT, Count On Me (Pye 7N 15508) EX 4.00
45 NORMAN GRANT, Miss World (PS, Virgin VS 345) EX 5.00
45 GRAPEFRUIT, Dear Delilah (RCA 1656) M 8.00
45 GRAPEFRUIT, C'mon Marianne (RCA 1716) EX 5.00
45 GRAPEFRUIT, Deep Water (RCA 1855) M 6.00
45 GRAPEFRUIT, Lady Godiva (RCA 1907, Demo) G 4.00
45 GRAPEFRUIT, Elevator (Equinox 45.70005, US issue) G 4.00
45 GRASS ROOTS, Baby Hold On (Dunhill 4237, US issue) EX 4.00

45 CRYSTAL GRASS, Crystal World (Phillips 6009.633) EX 4.00
45 GRASSHOPPERS, Tear Drops Fall Like Rain (Polydor POSP 278) EX 5.00
45 CARL GRAVES, Breaking Up Is Hard To Do (A&M 1757, US issue) EX 4.00
45 BARRY GRAY, "Fireball" (Melodisc MEL 45/1591) EX 20.00
45 BARRY GRAY, Thunderbirds (Pye 7N 17016) F 4.00
45 DORIAN GRAY, I've Got You On My Mind Parlophone R5667) VG 4.00
45 LES GRAY, A Groovy Kind Of Love (Warners K16883) VG 3.00
45 'GREASE', "Film Soundtrack" (PS, RSO 006) EX 4.00
45 GREAT EXPECTATIONS, I'm So Glad I've Gotcha (Polydor 2058.241) VG 4.00
45 R.B. GREAVES, Who's Watching The Baby (Ember EMBS 352) EX 4.00
45 GREEDIES, A Merry Jingle (PS, Vertigo GREED 1) EX 4.00
45 JESSE GREEN, Hurricane Woman (Ember EMBS 349) EX 4.00
45 NORMAN GREENBAUM, Spirit In The Sky (Reprise RS 20885) EX 3.00
45 ARLAN GREENE, We've Got To Split Up (Arista 75) EX 4.00
45 ARLAN GREENE, Carrie (Arista 90, Demo) M 5.00
45 LORNE GREENE, Ringo (RCA 1428) EX 4.00
45 GREENGAGE, I Believe In Music (RCA 2295, Demo) VG 4.00
45 JOHN GREER, Streets Of Baltimore (Outlet OUT 045) EX 4.00
45 MAX GREGER ORCH., World Cup Fanfare (Polydor 2041.548) EX 4.00
45 GREGG DIAMOND BIONIC BOOGIE, "Cream" (Polydor POSP 18) EX 4.00
45 JOHNNY GREGORY, Bonanza (Fontana H286) EX 4.00
45 JOHNNY GREGORY, Route 66 (Fontana H341) EX 5.00
45 JOHNNY GREGORY, Here And Now (Fontana H356) M 4.00
45 IAIN GREGORY, Can't You Hear The Beat... (Pye 7N 15397) VG 5.00
45 JOYCE GRENFELL, 'At Home' (PS, HMV 7EG 8787, EP) M 5.00
45 GREY AND HANKS, You Fooled Me (RCA PB 1346, Demo) EX 4.00
45 SYLVIA GRIFFIN, Love's A State Of Mind (Rocket BLAST 7) EX 5.00
45 JOE GRIFFITHS, Theme From 'Breakaway' (BBC RESL 74) EX 4.00
45 ROB GRILL, Rock Sugar (PS, Mercury 6167.836) M 5.00
45 MONIKA GRIMM, "The Singing Shell" (Concord CON 001) M 5.00
45 GROOVE, Soothe Me (Columbia DO-5059, Aussie issue) VG 5.00
45 GROUCHO, The Old Days (Charly CS 1018) EX 4.00
45 GROUNDHOGS, Sad Go Round (WWA WNS 006) VG 4.00
45 GROUP X, There Are 8 Million Cossack Melodies (Fontana 267274TF) EX .00
45 GRUMBLEWEEDS, Bread Shop (PS, MFP FP 901) M 4.00
45 GRUPPO SPORTIVO, PS 78 (Epic EPC 6981, Demo) M 5.00
45 GTOs, She Rides With Me (Polydor 56721, Rare) VG 20.00
45 GUESS WHO, Seems Like I Can't Live With You... (RCA PB 10075) EX 5.00
45 REG GUEST SYNDICATE, Underworld (Mercury MF 927, reissue) M 12.00
45 GUMBO, Power Failure (Bulldog BD8) M 5.00
45 GUN, Race With The Devil (CBS 3764) VG 3.00
45 GUN, Steal Your Fire (PS, A&M AM 851) EX 4.00
45 GUNS N' ROSES, Yesterdays (PS, Geffen GFS 27) M 6.00
45 GURU JOSH, Infinity (RCA PB 43475) M 5.00
45 ADRIAN GURVITZ, The Way I Feel (Jet 140, Demo) G 4.00
45 ADRIAN GURVITZ, Classic (RAK 339) M 4.00
45 ADRIAN GURVITZ, Your Dream (PS, RAK 343) EX 4.00
45 ADRIAN GURVITZ, Clown (PS, RAK 347) M 4.00
45 ARLO GUTHRIE, The Motorcycle Song (Reprise RS 20644) VG 4.00
45 GWEN GUTHRIE, Ain't Nothin' Goin' On But The Rent (PS, Polydor POSP 807) EX 3.00
45 GUYS AND DOLLS, There's A Whole Lot Of Loving (Magnet MAG 20) M 4.00
45 G VS B, Sexy Sam (PS, Touch & Go Ltd. Ed. Green vinyl) EX 5.00

LATE ADDITIONS

45 ALLEY, Singing In Poverty (JayBoy BOY 82) EX 5.00
45 ED AMES, Who Will Answer? (RCA 1657, Demo) VG 4.00
45 ANTIQUE, Last Tango In Paris (Polydor 2001.454) M 4.00
45 TERRY ANTON, Leave A Little Love (Pye 7N 15857, Demo) EX 10.00
45 MARK ASHTON, Get Up And Groove (United Artists UP 35390) M 12.00
45 BENJAMIN AUGUSTINE, Diana (Penny Farthing PEN 785) VG 4.00
45 BANNED FROM U.N.C.L.E., Clockwork Orange (PS, AMF 002) EX 6.00
45 RAY BARRETT, If You Go Away (Fontana TF 997) EX 4.00
45 BATAAN, The Bottle (RCA 2553) M 8.00
45 BEACH BOYS, Don't Go Near The Water (Stateside SS 2194) EX 8.00
45 BEACH BOYS, Here Comes The Night (CBS CRB 7204, Demo) M 10.00
45 BEAVER, What Am I Gonna Do (Rockburgh ROCS 211) VG 4.00
45 BEE GEES, How Can You Mend A Broken Heart (Polydor 2058.115) EX 5.00
45 RUDI BENNETT, I'm So Proud (Decca F12729, Demo) EX 15.00
45 CHUCK BERRY, You Never Can Tell (Pye Inter. 7N 25257) M 8.00
45 BLACK SABBATH, To-Morrow's Dream (Vertigo 6059.061, Swirl sleeve) M 25.00
45 JAMES BLUNT, 1973 (PS, Hot Pink coloured vinyl (Atco ATO 285) M 18.00
45 DAVID BOWIE / THE WHO, I Can't Explain (Cover 6, Picture Disc) M 12.00
45 TERESA BREWER, How Do You Know It's Love (Coral Q72396) EX 4.00
45 JAMES BROWN, What My Baby Needs Now (w LYN COLLINS, Polydor 2066.283) M 8.00
45 ERIC BURDON & THE ANIMALS, San Franciscan Nights MGM 1359) EX 7.00
45 MAX BYGRAVES, Cabaret (Pye 7N 17464, Promo) EX 8.00
45 CAKE, The Distance (PS, Capricorn 574.220) M 15.00
45 GLEN CAMPBELL, The Straight Life (Ember S 258) M 5.00
45 GLEN CAMPBELL, I Wanna Live (Ember S 252) EX 5.00
45 ADRIANO CELENTANO, Prisencolinensinainciusol (Epic 1886) EX 5.00
45 CENTURY S.B, Fields Of Athenry (PS, WEA CSB 103) M 10.00
45 CHEETAHS, Mecca (Phillips BF 1362) VG 5.00
45 CLOUT, Save Me (PS, EMI 2953) EX 4.00
45 ALICE COOPER, School's Out (Rare PS, Warners K16188) EX 18.00
45 TOMMY COOPER, Don't Jump Off The Roof Dad (Palette PG 9019, original sleeve) EX 12.00
45 CONTRASTS, I Can't Get You Out Of My Mind (Parlophone R5095) EX 5.00
45 DAN COVAY & THE GOODTIMERS, Mercy Mercy (Atlantic AT 4006) EX 12.00
45 CREEDENCE CLEARWATER REVIVAL, Bad Moon Rising (Liberty LBF 15230) M 8.00
45 CURLY, High Flying Bird (Epic EPC 3145) M 6.00
45 SAMMY DAVIS JR., I've Gotta Be Me (Reprise R21088, US issue) EX 5.00
45 RICK DERRINGER, Rock And Roll, Hoochie Koo (Epic EPC 2062) EX 6.00
45 DOORS, Riders On The Storm (Elektra K12021) M 6.00
45 DOORS, Hello I Love You (Elektra K12215) M 8.00
45 CRAIG DOUGLAS, Go Chase A Moonbeam (Decca F11075) G 5.00
45 EAGLES (US), Outlaw Man (Asylum AYM 523) EX 6.00
45 J. VINCENT EDWARD, Thanks (CBS 4579) EX 4.00
45 EQUALS, Stand Up And Be Counted (CBS S.7874) M 10.00
45 ESSEX, Easier Said Than Done (Columbia DB 7077) EX 8.00
45 FAIRFIELD PARLOUR, Bordeaux Rose (Vertigo 6059.003, Swirl label) EX 15.00
45 FAMOUS MUSIC BAND, Nine By Nine (Phillips 6006.111) EX 5.00
45 FANCY, Wild Thing (Atlantic K10383) M 5.00
45 DONNA FARGO, Funny Face (Dot 144) M 10.00
45 CHARLIE FEATHERS, Today & Tomorrow (Memphis 103) EX 20.00
45 JOSE FELICIANO, HI Heel Sneakers (RCA Victor 1769) M 5.00
45 FIFTH FORM, Back At School (Dawn DNS 1079) EX 8.00
45 MICKEY FINN & THE BLUE MEN, Reelin' & A Rockin' (Oriole CB 1940) EX 35.00
45 ELLA FITZGERALD, How High The Moon (HMV POP 782) EX 4.00
45 FLIRTATIONS, What's Good About Goodbye My Love (Deram DM 252) EX 8.00
45 FLOWERPOT MEN, A Walk In The Sky (Deram DM 160) M 6.00
45 FLUDD, Turn 21 (Warners K16133) EX 4.00
45 BRUCE FORSYTH, I'm In Charge (Parlophone R4535) EX 6.00
45 4 KINSMEN, It Looks Like The Daybreak (Decca F22671, no middle Demo) EX 8.00
45 4 SEASONS, Ronnie (Phillips BF 1334) EX 7.00
45 4 SEASONS, Save It For Me (Phillips BF 1364) EX 7.00
45 4 SEASONS, Tell It To The Rain (Phillips BF 1538) EX 10.00
45 FOUR TOPS, Walk With Me, Talk With Me, Darling (Tamla TMG 823) EX 10.00
45 FRIDA, Here We'll Stay Strangers (PS, RCA Victor 104122) M 7.00
45 BILLY FURY, Give Me Your Word (Decca F12459) EX 15.00
45 BOB GALLION, Thank The Devil For Hideaways (Hickory 1300, Demo) EX 8.00
45 GENTLEFOLK, That's My Song (Pye 7N 15859) EX 8.00
45 ROGER GLOVER, Love Is All (Purple PUR 125) M 8.00
45 PANCHO GONZALES, Puppet On A String (Page One POF 058) EX 10.00
45 GOOD RATS, The Hobo (London HLR 10237) EX 8.00
45 PAUL HANFORD, Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini (Parl. R4680) EX 5.00
45 RICHIE HAVENS, What About Me (Polydor 2121.098) EX 10.00
45 JIMI HENDRIX, All Along The Watchtower (Track 604025) EX 6.00
45 HERMITS, Ginny Go Softly (Private Stock PVT 19) EX 5.00
45 HONEYCOMBS, Is It Because? (Pye 7N 15705) EX 6.00
45 INCOGNITO, "Parisienne Girl" (Ensign ENY 44) EX 6.00
45 INTRUDERS, I Wanna Know Your Name (Philadelphia PIR 1899) EX 5.00
45 IRON MAIDEN, 2 Minutes To Midnight (PS, EMI 5489) EX 6.00
45 IRON MAIDEN, Strangers In A Strange Land (Poster PS, EMI 5589) EX 8.00
45 KARRIER, Poor Little Rich Girl (Status JEMS 101, Rare Promo) M 30.00
45 BARBARA KAY, Chips With Everything (Pye 7N 15997) EX 6.00
45 RAMONA KING, You Say Pretty Words (Warners 5432, US issue) EX 5.00
45 GLADYS KNIGHT & THE PIPS, Just Walk In My Shoes (Tamla TMG 813) EX 8.00
45 JOHN KONGOS, 1 No. 7 (Only Want To Get To Heaven) (A&M AMS 7215) M 6.00
45 STEVEN LANCASTER, San Francisco Street (Polydor 56215) VG 6.00
45 BARRY LEE & THE BARRY LEE SHOW, I Won't Cry Anymore (Columbia DB 8350, Demo) EX 8.00
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RECORD COLLECTOR'S GRADING SYSTEM

In order to assist everyone who buys and sells rare discs, Record Collector magazine has originated a set of standards for the condition of second-hand records, cassettes and CDs. Anyone buying or selling records through the magazine must use our conditions to state what amount of wear and tear the disc, its sleeve and/or contents have been subject to. The seven standard condition categories, and a description of what each one means, are listed below:

MINT: The record itself is in brand new condition with no surface marks or deterioration in sound quality. The cover and any extra items such as the lyric sheet, booklet or poster are in perfect condition. Records advertised as Sealed or Unplayed should be Mint.

EXCELLENT: The record shows some signs of having been played, but there is very little lessening in sound quality. The cover and packaging might have slight wear and/or creasing.

VERY GOOD: The record has obviously been played many times, but displays no major deterioration in sound quality, despite noticeable surface marks and the occasional light scratch. Normal wear and tear on the cover or extra items, without any major defects, is acceptable.

GOOD: The record has been played so much that the sound quality has noticeably deteriorated, perhaps with some distortion and mild scratches. The cover and contents suffer from folding, scuffing of edges, spine splits, discoloration, etc.

FAIR: The record is still just playable but has not been cared for properly and displays considerable surface noise; it may even jump. The cover and contents will be torn, stained and/or defaced.

POOR: The record will not play properly due to scratches, bad surface noise, etc. The cover and contents will be badly damaged or partly missing.

BAD: The record is unplayable or might even be broken, and is only of use as a collection-filler.

CDs & CASSETTES: As a general rule, CDs and cassettes either play perfectly - in which case they are in Mint condition - or they don't, in which case their value is minimal. Cassette tape is liable to deteriorate with age, even if it remains unplayed, so care should be taken when buying old tapes. CDs are difficult to grade visually: they can look perfect but actually be faulty, while in other cases they may appear damaged but still play perfectly. Cassette and CD inlays and booklets should be graded in the same way as record covers and sleeves. In general, the plastic containers for cassettes and CDs can easily be replaced if they are broken or scratched, but card covers and digipaks are subject to the same wear as record sleeves.

RECORD COLLECTOR'S GRADING READY RECKONER

This Ready Reckoner will help you work out the value of a record in any condition. For example, if you see a disc which is valued at £10 in Mint condition, but which you consider to be in only Very Good condition, then you can consult the Ready Reckoner and find out the appropriate price for the record - in this case, £5. As very few collectors are interested in records in Poor or Bad condition, we consider that any disc worth less than £10 in Mint condition is effectively worthless in Poor or Bad condition.

MINT	EX	VG	Good	Fair	Poor	Bad
1,000	800	500	300	150	80	25
500	400	250	150	75	40	12
300	240	150	90	45	25	8
250	200	125	75	38	20	6
200	160	100	60	30	15	5
150	120	75	45	25	13	4
125	100	60	38	18	12	3
100	80	50	30	15	8	2.50
75	60	35	22	10	6	2
50	40	25	15	8	4	1.50
40	32	20	12	6	3	1
30	25	15	9	4.50	2.50	-
25	20	12	7.50	3.50	2	-
22	18	11	6.50	3	1.75	-
20	16	10	6	2.50	1.50	-
15	12	8	4.50	2	1	-
12	10	6	3.50	1.75	0.75	-
10	8	5	3	1.50	-	-
8	6	4	2.50	1	-	-
7	5	3.50	2	0.75	-	-
6	4.50	3	1.75	-	-	-
5	4	2.50	1.50	-	-	-
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Ash at one of their four SXSW gigs

THE ASH'S SERIES

Ash return to the organised chaos of the *South By South West* festival

South By South West Festival

Various venues, Austin, Texas
13-16/3/24

Ash made their return to *SXSW* with three showcases, plus the fringe *Music For Listeners*. With bassist Mark Hamilton back, the three-piece punched out a seven-song set featuring hits, Girl From Mars and Goldfinger. With a female bassist/rhythm guitarist, and hailing from the Isle Of Wight, comparisons with Wet Leg are inevitable for Coach Party. They deployed punky power-pop without the quirkiness and double-entendres. In two solo acoustic shows, Kathleen Edwards reminded us why her decision to return from coffee shop ownership has proved so popular. All at Waterloo Records were visibly touched by a heartfelt performance, and she dueted with Lauren Morrow on a beautiful, sensitive version of John Prine's Hello In There. The Lottery Winners' songs seem to come from a place of carefree joy, though songwriter Thom Rylance spoke of mental health catharsis via their catchy, hook-filled tunes. A church hall was the ideal setting for Emily Barker's delicate, soothing songs, while Cornwall's William The Conqueror enjoy an effortless, organic chemistry that creates a remarkably understated groove. Climaxing *SXSW*, at Stubbs, The Black Keys produced a superb, 17-song greatest hits set that had the crowd in rapture. *Paul Dominy*

Q&A

Paul Dominy (second-left) backstage with Ash's Mark Hamilton (second-right)

***How many times have you played* SXSW?**
Four or five. I remember 2005 and the guys from Bloc Party, who'd just exploded.

What has* SXSW *meant to you over the years?
It's always chaos! There's a lot of dragging gear down streets, and fun impromptu party shows. If you're a pampered band who don't wanna get your hands dirty, forget it. If you like chaos and wanna get stuck in, it's great!

What's the secret of your musical friendship?
After 32 years, Ash is a second family. We have time apart, then we get together again, and it's like time hasn't passed. We learnt to not be too precious in the creative process and also to experiment. If we're not collectively happy with the output, we don't release it. When the goal is the same, that binds us together.

Do recent acoustic shows indicate any change of direction?
We do them when we're promoting new albums. They're different, and people seem to enjoy them. There are no plans to do an acoustic album, but never say never!

Are there any festivals that you're looking forward to?
Latitude is one that we've never done, and we've got a few in Norway, which can be glorious in the summertime.

***Why is the new album called* Race The Night?**
It's like going for a drive at night, no cars about, and you put your foot down to test how fast you can go.

Fever Ray

London Hammersmith Eventim Apollo
2/3/24

Singer Karin Dreijer, pressed tightly between two female crew, began with the recent Shiver, an intimate *mise en scene*, with a street lantern, suggestive of David Sylvian, and intensely passionate. Genre-/gender-bending in neon lights, Dreijer and co played Coconut from their 2009 eponymous album, all five in cloaks *a la* the *Shaking The Habitual* tour. A powerful, transformative performance, leaving the audience speechless, but far from motionless. *Irina Shtreis*

Mike Scott

London Rough Trade East
23/2/24

Pete Paphides hosted a fine discussion of The Waterboys' *This Is The Sea* and skilfully cajoled a cautious Scott into revealing its backstory, praising Karl Wallinger's musical contribution to demos and half-baked ideas. Scott's recall, more a steady river than an oceanic flow, satisfied, with intriguing, if not complete, insights. *Paul Davies*

Lucinda Williams

London Greenwich IndigO2
29/2/24

An emotionally engaging set by alt. country-rockers LA Edwards set up high expectations for Lucinda and, as ever, she didn't disappoint. No surprise, given her singular recordings, though her strong vocal belies the travails of a stroke. She was backed by The Buick 6, including ex-Black Crowes guitarist, Marc Ford, and the musical chemistry sizzled in a deep-in-the-groove, cherry-picked set: Rock'N'Roll Heart, Drunken Angel, Stolen Moments, Car Wheels On A Gravel Road. High-quality music proving that Williams has plenty yet in the tank. *Paul Davies*

Lust For Life Band

Glasgow St Luke's
2/3/24

A stellar line-up of Glen Matlock (Sex Pistols), Clem Burke (Blondie), Kevin Armstrong (Iggy Pop), Luis Correia (Earl Slick) and Florence Sabeva (Heaven 17) performed Iggy's *Lust For Life*. Katie Puckrik provided vocals, her feminine take combining fruitfully with giving it her all. Glen provided a rousing Pretty Vacant, and Kevin sang Absolute Beginners and Bowie's Stay. The Stooges' classic, Search And Destroy, closed the proceedings. *Tim Keppie*

Pip Blom

Bristol Beacon
16/2/24

The Amsterdam indie trio promoted their synth pop-leaning *Bobbie* in punchy fashion. Emerging to the remixed Keep It Together, they kicked off with Is This Love?, before Pip rattled through songs from three studio albums, occasionally giggling at brother guitarist/vocalist Tender Blom's antics. Where'd You Get My Number? and Brand New Car were fresh standouts, while Darek Mercks' heavy bass was accentuated on Keep It Together. An encore of favourite, Babies Are A Lie, preceded the closing, pulsating new track, Get Back. *Jake Templeton*

Georgina Jackson's Sass & Brass

Eastleigh Concorde Club
13/3/24

Ronnie Scott's Jazz Orchestra trumpeter/vocalist Jackson delivered a rip-roaring Pennies From Heaven, then velvety vocals on a mix of swing, blues, ballads and standards, over sizzling brass. She lit up the audience with blockbusters from Frank Sinatra, Peggy Lee, Louis Armstrong, Duke Ellington, Count Basie, Cole Porter, Ella Fitzgerald and Billie Holiday. Two electrifying sets included Fever, Fly Me To The Moon, That's Life, Cry Me A River, Misty, It Don't Mean A Thing and What A Wonderful World, all accompanied by the Mighty Mini Big Band and piano maestro, James Pearson. They rounded off with Get Your Kicks On Route 66. *Duncan Eaton*

Say She She

London Camden Koko
7/3/24

Say She She embody the resistance to reactionary forces; smart, educated, sassy, with three singers – Piya Malik, Sabrina Mileo Cunningham, Nya Gazelle – who are an utter joy. Just about choreographed and in harmony enough, they're irresistible. Backed by most of Orgone, the show was a well-honed machine, capturing a band on the verge of something big, showcasing *Prism* and *Silver*. Judging a band by its covers, they did Talking Heads' Slippery People and the Jackson Sisters' I Believe In Miracles, Funky Nassau by Beginning Of The End and The Clash's Magnificent 7. Magnif, indeed. *Daryl Easlea* ➤

Photo: (Ash) Paul Dominy

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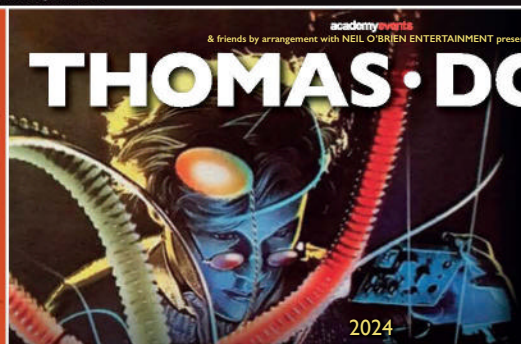

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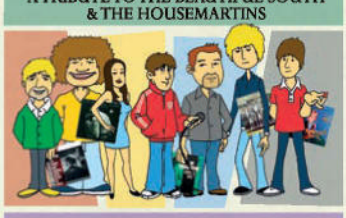

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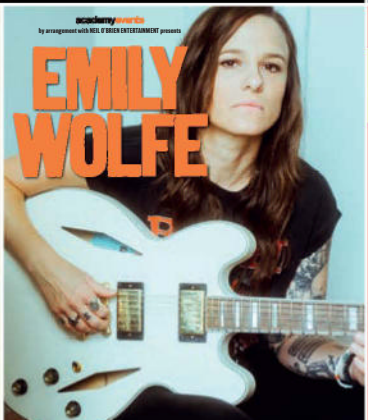

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SUN 27 OCT BRISTOL MARBLE FACTORY

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Lives

Judas Priest: laying down the law

Echo & The Bunnymen
Manchester Albert Hall
17/3/24
The second of two sold-out nights on their *Songs To Learn And Sing* tour was a jubilant, celebratory affair. Ian McCulloch's voice held up, and his lyrics in their greatest hits set (with two new songs debuted) never dim. An enraptured crowd delivered choruses on the likes of Seven Seas and The Cutter. Late career highlight, Nothing Lasts Forever, wittily morphed into Lou Reed's Walk On The Mersey Side, and classics such as Rescue and Never Stop were faithfully rendered. Guitarist Will Sergeant sounded magnificent as ever, a master of understatement. *Jason Wood*

Robert Plant & Saving Grace
London Palladium
17/3/24
An impressive set by the upcoming Americana/blues talent, Taylor McCall, whose remarkable voice on *Mellow War* songs belies his age, was the perfect appetiser for Plant and co. A captivating set of folk-infused tunes included some old – Friends, Four Sticks, The Rain Song (with beautiful accordion by Suzi Dian), Gallows Pole – borrowed – Let The Four Winds Blow, Everybody's Song, It Don't Bother Me, Angel Dance – and new – Is That You. There were trad takes on Gospel Plow and The Cuckoo, in which Plant and Dian gracefully harmonised, and original material is hopefully due. *Paul Davies*

Stiff Little Fingers
Bristol O2 Academy
13/3/24
The annual March tour was badged *Hate Has No Home Here*, borrowed from a new, unreleased song, in a set dominated by the first three studio albums. Ever the firebrand, Jake Burns wasted no time berating the Tories and, with energy and passion, they played most fan faves, plus obscurities: Empty Sky and Last Train From The Wasteland. The set was bookended with Suspect Device and Alternative Ulster. Job done. *Ian Templeton*

Two Views

The Who
London Royal Albert Hall
18,24/3/24
The opening night of the annual Teenage Cancer Trust concerts offered a big double-bill, with Squeeze opening for an hour, their greatest hits just perfect. Every tune was catchy and memorable, Chris Difford's brilliant lyrics like kitchen-sink dramas. Cool cats. Same for The Who, with a massive set in three parts, including two rock opera sections of *Tommy* and *Quadrophenia*, complete with 30-piece orchestra, separated by a band-only run-through of hits such as Substitute, The Kids Are Alright and My Generation. There were ongoing sound problems with guitar and drums, but Zak Starkey impressively battered the toms all night and Pete Townshend's windmilling won everyone over. The finale *Ovation* saw Paul Weller start with a smart set harking back to The Style Council's Man Of Great Promise and The Jam's Thats Entertainment. Stereophonics' Kelly Jones played slow melancholia, but finished with a singalong Dakota. Eddie Vedder was the crowd favourite, playing acoustic on Flamenco, and bookending with Pearl Jam's Elderly Woman and Porch. The revelation was Robert Plant and an incredible four-piece playing old Americana with banjo and accordion, while Led Zeppelin's Friends provided a clever transition to modern rock. Finally, Roger Daltrey finished with Squeezebox and Baba O'Riley, closing 20 years of amazing charity work. *Gary Oliver*
18,20/3/24
Squeeze delivered a solid hour, from the opening Take Me I'm Yours to closing Cool For Cats. Everything revolved around Chris Difford and Glenn Tilbrook, from the countryish Labelled With Love and delicate Tempted, to the faux-Motown Another Nail In My Heart. Monday saw The Who open with a crisp I Can't Explain, while both nights enjoyed a lengthy selection from *Tommy*, with orchestra, early highlights being Pete Townshend and his brother, Simon, on Pinball Wizard, and a moving Daltrey vocal on See Me, Feel Me. Substitute and The Kids Are Alright were tight, and a selection from *Quadrophenia* featured the powerful The Rock. On Wednesday, Eddie Vedder helped deliver The Punk And The Godfather, Billy Nichols provided vocal support, and keyboardist Loren Gold produced the synthetic pulse of Won't Get Fooled Again and romantic piano on Love, Reign O'er Me. The closing Baba O'Riley ended with a merry dance led by violinist Katie Jacoby. *Simon Wright*

The Korgis
London Camden Forge
21/3/24
The 80s hitmakers presented 135 minutes of madcap, guitar-led, electro-tinged pop, in a wild-eyed look at their history and influences. The Last Plimsoll by frontman James Warren's former band, Stackridge, and The Beatles' A Day In The Life, bookended everything from 10cc's Wall Street Shuffle, to superb guitarist Al Steele singing Del Shannon's Runaway. Plenty of Korgis klassics, too: If I Had You, the punky Dumb Waiters, Everybody's Gotta Learn Sometime, Kartoon World – and new gems from *UN United Nations*, notably Good Old Days Of The Cold War, with Putin dancing on-screen. Much more, and all surreal, sensational fun. *Nick Dalton*

Liam Gallagher & John Squire
Glasgow Barrowlands
13/3/24
The duo's debut show featured the righteous, youthful fire of Gallagher's mellowed vocal, making the pair's poppiest Squire-penned songs (Just Another Rainbow, Mars To Liverpool, Raise Your Hands) sound like a more charismatic Seahorses. Amid an hour-long set of their shuffled eponymous album, and a closing Jumpin' Jack Flash, there was the 60s beat-pop shine of Make It Up As You Go Along, and punk sneer of I'm So Bored. But the still-dextrous guitarist was most comfortable with the slow-striding blues of I'm A Wheel and You're Not The Only One. In 1996, this encounter would have caused dial-shifting excitement. Here, it was a pleasing sign of life in the old(ish) dogs. *David Pollock*

Two Views

10cc
Manchester Bridgewater Hall
19/3/24
A triumphal celebration saw 10cc return home, with thousands singing along to glorious, artful pop, like The Dean & I and Art For Art's Sake. Graham Gouldman and co added lesser-known/new material, and one co-write with vocalist Ian Hornal could've been from *Deceptive Bends*. Donna was refitted as a cappella doo wop, while Dreadlock Holiday took the roof off. Special mentions for Rick Fenn's guitar solos, Keith Hayman's surround sound keyboards, and drummer Paul Burgess' tight, sharp rhythms. A party to remember. *Simon Jones*
Bournemouth Pavilion
21/3/24
10cc are really a prog band in popsters' clothing. Gouldman and crew hit the stage all guitars blazing, Rick Fenn's fiery riffing a feature of opener, Second Sitting For The Last Supper, soon rivalled by the kooky Clockwork Creep. A double whammy of early hits – an a cappella Donna and Rubber Bullets – brought the audience to their feet, and a smattering of solo bass, ex-member Kevin Godley's video cameo, and much instrument-swapping, evidenced a band enjoying themselves. *Michael Heatley*

Oisin Leech
London Notting Hill Rough Trade West
17/3/24
An atmospheric, up-close gig showcased some of the songs from Leech's superb *Cold Sea*. From the delicate opening chords of October Sun onwards, this memorable performance saw him on fine form, his exceptional voice and guitar-playing backed by fluent double-bass from Graham Heaney. The poetic elegance of One Hill Further and Malin Gales were tremendous, as was the expressive power of Empire. With shining interplay, the evocative Trawbreaga Bay was beautifully delivered and Colour Of The Rain poignantly closed. *Steve Burniston*

Two Views

Judas Priest
Bournemouth BIC
17/3/24
Openers Uriah Heep's 30 minutes zipped by but gave them time to air a couple from their latest, *Chaos And Colour* (Save Me Tonight, Hurricane), as well as old faves, with Gypsy and Easy Livin' concluding. Saxon may be revitalised with Diamond Head guitarist, Brian Tatler, but, as always, co-founder Biff Byford was the focal point, leading his troops through a set of classics (Wheels Of Steel, Princess Of The Night) and four new cuts from *Hell, Fire And Damnation*. But the night belonged to the headliners. Justifiably proud of the 50 years that separate their debut, *Rocka Rolla*, and latest, *Invincible Shield*, Rob Halford and co revamped their set for a few surprises (Rapid Fire, Saints In Hell), while the recent Panic Attack kicked things off with a blast. A crowd-pleasing encore of Electric Eye, Hell Bent For Leather and Living After Midnight sent all home happy. *John Tucker*
London Wembley OVO Arena
21/3/24
After 48 years, Uriah Heep returned to Wembley with a succinct set, while Saxon made their debut, roaring with heavy metal thunder. Judas Priest's first London show in nine years was a molten performance, Andy Sneap playing up front in a deadly duo axe attack with Richie Faulkner, while Rob Halford remains the ultimate metal icon, his voice in fine fettle. Parkinson's sufferer, Glenn Tipton, kept defending the faith, coming on for encores of Metal Gods and Living After Midnight. An Invincible Shield, no less. *Mark Taylor*

Photo: (Judas Priest) John Tucker

Peter Hook & The Light

PERFORMING BOTH 'SUBSTANCE' ALBUMS BY JOY DIVISION & NEW ORDER LIVE

UNITED KINGDOM & IRELAND TOUR 2024

THURSDAY 17TH OCTOBER 2024
PARR HALL WARRINGTON

FRIDAY 1ST NOVEMBER 2024
ST GEORGE'S HALL BRADFORD

THURSDAY 7TH NOVEMBER 2024
CHEESE & GRAIN FROME

FRIDAY 8TH NOVEMBER 2024
TRAMSHED CARDIFF

PETERHOOKANDTHELIGHTLIVE

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GIG CARTEL IN ASSOCIATION WITH FRUIT PIE MUSIC PRESENT

Nik Kershaw AND BAND

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29 JUN - NORWICH - EPIC STUDIOS
12 JUL - NORTHAMPTON - ROADMENDER

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MAY 18 STOKE SUGARMILL
MAY 19 MANCHESTER NIGHT & DAY
MAY 24 CARDIFF CLWB IFOR BACH
MAY 25 BOURNMOUTH BEAR CAVE
MAY 31 LEICESTER O2 ACADEMY2
JUN 01 EDINBURGH BANNERMANS
JUN 02 LEEDS BRUDENELL

HUGH CORNWELL

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NOVEMBER 2024

20 READING SUB 89
21 LEEDS OLD WOOLLEN
22 EDINBURGH QUEENS HALL
23 SUNDERLAND FIRE STATION
27 SOUTHAMPTON THE BROOK
28 LONDON ELECTRIC BALLROOM
29 MANCHESTER ACADEMY
30 NORTHAMPTON ROADMENDER

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21:09 CHESTER LIVE ROOMS
23:09 LYTHAM LOWTHER PAVILION
24:09 SOUTHPORT ATKINSON
26:09 CARLISLE OLD FIRE STATION
27:09 GLASGOW ORAN MOR
03:10 LEEDS BRUDENELL
04:10 HOLMFIRTH PICTUREDROME
05:10 BURY MET THEATRE
07:10 BURY ST EDMUNDS THE APEX
09:10 LINCOLN DRILL
10:10 WALSALL ARENA
11:10 RUGBY BENN HALL
21:10 CARDIFF TRAMSHED
22:10 GLOUCESTER GUILDHALL
23:10 NEWBURY ARLINGTON ARTS
24:10 ISLINGTON ASSEMBLY HALL

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CHESTER LIVE ROOMS - SATURDAY 21 SEP (MIDDAY)
TICKETS PURCHASED FOR ASHCON INCLUDE ENTRY TO EVENING SHOW

Gig Guide

Arab Strap May (20) Carlisle Brickyard (21) Sunderland Fire Station (22) Birmingham Castle & Falcon (23) Bristol Lantern (24) London Camden Koko (25) Manchester Gorilla (26) Leeds Brudenell **September** (21) Glasgow Barrowlands

Busted May (17) Marlow Pub In The Park (26) Brighton East Brighton Park **June** (29) London Chiswick Pub In The Park **July** (11) Leeds Millennium Square **(13)** Sunderland *Kubix Festival* (19) Newmarket Racecourse (20) Haydock Racecourse **August (18)** Trentham *Live* (23) Margate Dreamland (25) Port Eliot *Tunes In The Park* (26) Taunton *Live At Somerset* (29) Hitchin Priory (31) Scarborough Open Air Theatre

The Black Crowes May (14) Manchester O_2 Apollo (15) London Hammersmith Eventim Apollo (17) Newcastle O_2 City Hall (18) Wolverhampton Civic Halls

Billy Bragg May (8) Sheffield Network (9) London Islington Assembly Hall (10) Margate Dreamland Hall By The Sea

Blancmange May (16) Newcastle Wylam Brewery (17) Glasgow St Luke's (18) Birmingham O_2 Institute (23) Nottingham Rescue Rooms (24) Leeds Brudenell (25) Manchester Academy 2 (26) Colchester Arts Centre (31) Bristol Trinity **June** (1) London Islington Assembly Hall (2) Brighton Old Market (3) Southampton 1865

Elvis Costello May (5) Glasgow Theatre Royal (7) Gateshead Glasshouse (8) Manchester Opera House (11) Liverpool Eventim Olympia (14) Cardiff New Theatre (15) Oxford New Theatre (17) Bristol Beacon (18) Poole Lighthouse (21) London Palladium (24) Ipswich Regent (25) Wolverhampton Civic Halls

Bruce Dickinson May (16) Wolverhampton Halls (18) Glasgow Barrowlands (19) Manchester O_2 Academy (21) Swansea Arena (23) Nottingham Rock City (24) London Kentish Town O_2 Forum

Elbow May (7) Brighton Centre (9) London Greenwich O_2 (10) Birmingham Resorts World Arena (11) Glasgow OVO Hydro (12) Leeds First Direct Arena (14) Manchester Co Op Live (15) Nottingham Motorpoint Arena

Echobelly May (15) Kidderminster Live45 (16) Manchester Gorilla (17) Newcastle Cluny (20) Leeds Wardrobe (23) Bristol Fleece (27) Southend Chinnery's (30) Portsmouth Wedgewood Rooms (31) London King's Cross Lafayette

The Feeling May (3) Nottingham Rock City (4) Birmingham O_2 Institute (5) Cardiff Tramshed (7) Liverpool Eventim Olympia (9) Glasgow Barrowlands (10) Newcastle NX (11) Manchester Albert Hall (13) Sheffield Foundry (14) Cambridge Junction (16) Brighton Concorde 2 (17) London Camden Koko (18) Southampton Engine Rooms

Focus May (2) Sunderland Fire Station **August** (14) Guildford Boileroom **November** (5) Blackpool Waterloo Music Bar (7) Glasgow Oran Mor (13) Bristol Fleece

Gordon Giltrap & John Etheridge May (2) Shoreham-By-Sea Ropetackle Arts Centre (5) Shrewsbury Theatre Severn (10) Settle Victoria Hall (14) Henley-On-Thames Crooked Billet (16) Selby Town Hall (17) Liverpool Philharmonic Hall (23) Bury Met (25) London Chelsea Pheasantry **June** (1) Evesham Henrician **November** (1) Leamington Spa Temperance

Girls Aloud May (20) Belfast SSE Arena (23-24) Manchester AO Arena (27) Cardiff Utilita Arena (31-**June** 1) Newcastle Utilita Arena (4) Aberdeen P&J Live (8) Glasgow OVO Hydro (12) Nottingham Motorpoint Arena (15) Leeds First Direct Arena (18) Birmingham Resorts World Arena (22-23) London Greenwich O_2 (29) Liverpool M&S Bank Arena

Inspiral Carpets May (23) Bury St Edmunds Apex (25) Chester Live Rooms **July** (18) Holmfirth Picturedrome (20) Hope Valley Peak Cavern

Jane's Addiction May (23-26) Catton Hall *Bearded Theory Festival* (27, 29) London Camden Roundhouse (31) Glasgow Barrowlands **June** (2) Manchester O_2 Apollo

Nicki Minaj May (25) Manchester Co-op Live Arena (26) Birmingham Resorts World Arena (28) London Greenwich O_2

Gary Numan May (19) Norwich LCR (20) Sheffield Leadmill (21) Glasgow SWG3 (23) Newcastle NX (24) Manchester O_2 Ritz (25) London Camden Roundhouse (27) Bristol O_2 Academy (28) Cardiff Tramshed (30) Bournemouth O_2 Academy (31) Birmingham O_2 Institute **June** (1) Nottingham Rock City

Kacey Musgraves May (9) Glasgow O_2 Academy (11) Manchester O_2 Apollo (13) Wolverhampton Civic Hall (14) London Camden Roundhouse

Bruce Springsteen May (5) Cardiff Principality Stadium (9) Belfast Boucher Road Playing Fields (22) Sunderland Stadium Of Light **July** (25) London Wembley Stadium

Shalamar May (19) Liverpool Arena (24) Bournemouth Pavilion (31) Stoke Victoria Hall **June** (1) Brighton Centre (2) Manchester Bridgewater Hall (4) Halifax Victoria Theatre (6) Cardiff New Theatre (7) Derby Arena (9) London Dominion (12) Portsmouth King's Theatre (13) St Albans Alban Arena (14) Birmingham Symphony Hall (15) Bristol Beacon (16) Southend Cliffs Pavilion (27) Dartford Orchard West (29) Edinburgh Usher Hall

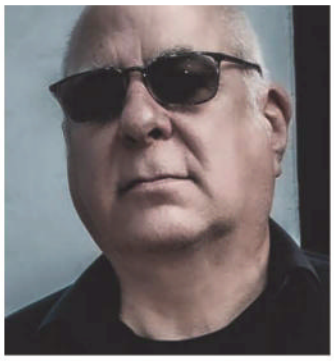
Tool May (30) Birmingham Resorts World Arena **June** (1) Manchester AO Arena (3) London Greenwich O_2

Robin Trower May (27) Southampton Brook (28) London Islington Assembly Hall (30) Gateshead Glasshouse (31) Holmfirth Picturedrome

Dionne Warwick May (5) Gateshead Glasshouse (7) Edinburgh Usher Hall (9) Glasgow RCH (11) Birmingham Symphony Hall (12) Salford Lowry (14) London Theatre Royal (16) Bristol Beacon (19) Southend Cliffs Pavilion

Yes May (23) Manchester Bridgewater Hall (24) Glasgow RCH (26) Liverpool Philharmonic Hall (28) York Barbican (29) Southend Cliffs Pavilion (31) Bristol Beacon **June** (1) Birmingham Symphony Hall (2) Gateshead Glasshouse (4) London Royal Albert Hall

The Zombies May (21) Poole Lighthouse (22) Exeter Corn Exchange (24) Buxton Opera House (26) Manchester RNCM (27) Leeds City Varieties (28) Birmingham Town Hall (30) Whitley Bay Playhouse **June** (1) Edinburgh Queen's Hall (4) Bristol St George's (7) London Barbican Centre (14) Kendal Brewery Arts Centre



TOUR DU JOUR

Spotlighting an upcoming road trip
This month: MATT PIUCCI OF RAIN PARADE

How have you prepared for the tour?
Playing shows in California over the last 10 years, and the US West Coast in January/February.
Do you have any pre-/post-show routines?
We warm up on vocals together, and try to be by ourselves for 30 minutes before the show. After it, we try to talk to fans.
Will you be playing any songs that you rarely perform?
Probably, but I'm not sure which.
Will the set-list change much?
We have a core of songs that we switch out for each other.
Are there any venues that you're particularly looking forward to?
Leeds Brudenell.
Will there be any unusual merchandise?
A tour-specific goodie that we'll help create, and at least one tour-specific release. We have several coming out this year, some of it new material.
Will you be recording any shows for CD or DVD?
Possibly.
Do you collect live albums or bootlegs yourself?
The new guy, Derek See, is a serious collector.
Have any gigs stood out lately?
Dean & Britta were fabulous, as were The Moore Brothers, Eyelids and Triptides.
Do you have an amusing road story?
The funniest thing for us is when someone comes up to us and swears that they saw us somewhere that we've never played. And we were *great*!

Rain Parade play in June at (14) Bristol Strange Brew (15) Leeds Brudenell (16) Manchester Night & Day (18) Nottingham Metronome (19) London 229 Club.

TOUR NEWS

London: **AC/DC**, Wembley Stadium, 3,7 July. ■ Ex-All Saints' **Shaznay Lewis**, Camden Jazz Café, 14 May. ■ The Bad Seeds' **Mick Harvey**, Hackney Omeara, 26 May. ■ **Greta Van Fleet**, Royal Albert Hall, 14 July. ■ **Usher**, 1-2,5 April 2025, Greenwich O_2. ■ **Karl Bartos**, 22 June, **ANOHNI & The Johnsons**, 1-2 July, Barbican. ■ **Ian Prowse**, Camden Jazz Café, 17 October. ■ **Hoobastank**, Islington O_2 Academy, 17 June. ■ **Curved Air**, 100 Club, 15 August. *Also:* **Herbie Hancock & The Headhunters**, Hollywood Bowl, 14 August. ■ Orchestral shows in September by (12) **Jamie Cullum** (13) **David Gray** (14) **Katie Melua**, Manchester Opera House. ■ **Bear McCreary** plays *The Singularity*, Los Angeles Fonda Theatre, 12 May. ■ Pussycat Dolls' **Carmit Bachar** leads The Broadway Theatre Project's *Shaping The Artist* workshops at South Florida College Of The Arts, Tampa, 19-29 June.

For more tours/gig news see www.recordcollectormag.com/latestnews

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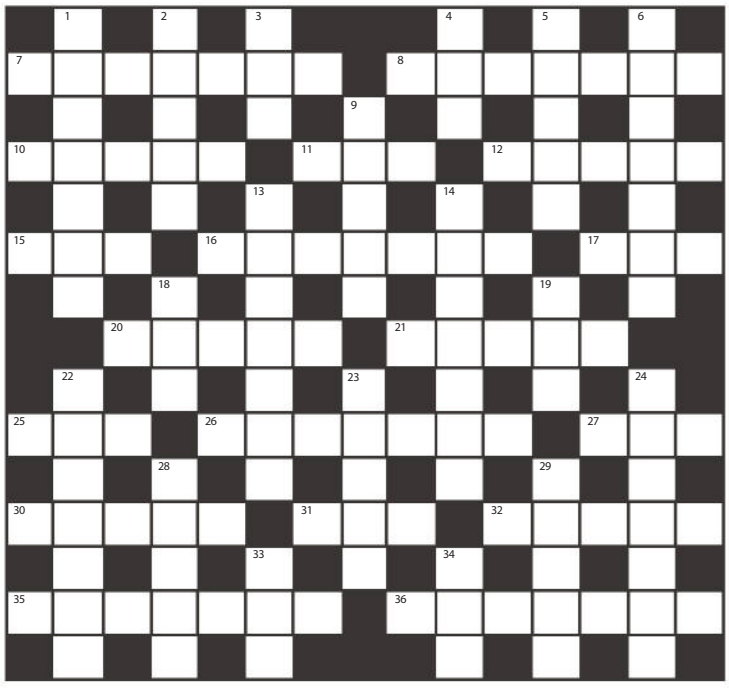
Crossword & Competitions

Across

7) Come _ (7)
8) Can't Help _ In Love (7)
10) _ City Madness (5)
11) *Strong _ Of The Law (3)*
12) AKA Terrance Charles White (5)
15) The _ They Couldn't Hang (3)
16) 'Dividing' Pink Floyd LP (3,4)
17) Iggy _ (3)
20) 'Glowing' Soft Cell single (5)
21) 'Annoyed' Rolling Stones single (5)
25) _ Deck Records (3)
26) The Four _ (7)
27) *100 _ Chicken (3)*
30) Paul _ (5)
31) Sinitta 1987 single (1,1,1)
32) *Louder Than _ (5)*
35) When I _ _ You (5,2)
36) *To Hell With _ _ (3,4)*

Down

1) Spotted at 53rd & 3rd (7)
2) The Who's old neighbourhood (5)
3) The Living _ (3)
4) _-Z (3)
5) *So _ (5)*
6) By-Tor & The _ (7)
9) *Where Our Love _ (5)*
13) Do The Funky _ (7)
14) Underneath The _ Go (7)
18) _ Waits (3)
19) We _ The Champions (3)
22) *Heaven _ (7)*
23) Shoplifters Of The World _ (5)
24) Dave Stewart & The Spiritual _ (7)
28) _ Summer (5)
29) _ Gillespie (5)
33) _ Henley (3)
34) Say She _ (3)



THE YARDBIRDS AT THE BBC

The most complete set of The Yardbirds' BBC appearances to date – 32 previously unreleased tracks remastered to celebrate the 60th anniversary of the first documented live appearance by the band. This 4CD set, released by Repertoire Records in May, features material from the Jeff Beck and Jimmy Page eras along with extensive liner notes, photos, and broadcast information. To be in with a chance of winning one of two copies, please tell us the name of the 60s BBC radio programme that hosted The Yardbirds: *a) Fifth Gear, b) Grand Tour, c) Top Gear?*

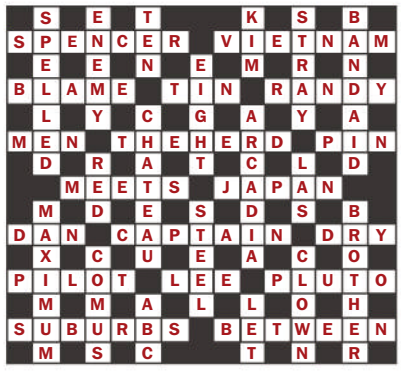
NORTHERN SOUL VINYL

Featuring classics from the Northern soul and mod all-nighter scenes from the likes of Tom Jones, Ronnie Jones, Sonny Childe, Billie Davis, Tony Newman, Bats and many more… This superb double (orange) vinyl set is out now via Decca Records. To be in with a chance of winning one of two copies of *The Northern Soul Scene*, please tell us the correct title of the Billie Davis track: a) Billy Talent, b) Billy Sunshine, c) Billy Don't Be A Hero?

MACHINE HEAD SET

Deep Purple's *Machine Head* has left an indelible mark on rock since its release in 1972, not least due to the guitar riff of Smoke On The Water. Universal Music marks the album's enormous legacy with this brand new comprehensive 3CD/LP/Blu-ray set introducing new mixes and previously unreleased live recordings. To be in with a chance of winning a copy of this album's Super Deluxe Edition, please complete and submit this month's crossword.

APRIL Solution



MARCH WINNERS
SOUL SALSA: Mark Craze
MOTORHEAD: Simon Wilkins, Phil Newall

All entries **with your address** to **rccompetitions@metropolis.co.uk** or to Record Collector Competitions, 2nd Floor, Saunders House, 52-53 The Mall, Ealing, London W5 3TA, by 16 May unless otherwise stated. Only enter once per competition – if submitting via post please include your phone number.

UNDER THE RADAR

Artists, bands, and labels meriting more attention

This month: Heidi Berry

"It's the work of someone who knows what they are doing, who found a way to realise their vision." So said Heidi Berry to *RC* about one of her musical heroes, Bridget St John. It's an observation which could very easily apply to her own music.

Born in 1958 in Boston, Massachusetts, into a creative, musical family with Canadian roots (and as a distant relation of Jack Kerouac), her early years were divided between bucolic New Hampshire and the fertile atmospheres of New York's Greenwich Village. The family relocated to London in 1973. Those domestic musical skills meant she "wouldn't have dared" pick up a guitar at home but, despite this, she began to write her own songs, composing lyrics and melodies, stored in notebooks and in her head. Determining that "if I couldn't make a noise, I'd make a mess" she attended art college, studying at Chelsea, Hornsey (where Gina Birch of The Raincoats was a classmate) and Goldsmiths.

While at college she met Pete Astor, whose bands The Loft and The Weather Prophets had already recorded for Alan McGee's fledgling Creation Records. On learning that she wrote her own songs he asked to hear them and, with some reluctance, Berry sang them for him. "He found a little book and said, 'What's this?' so I had to confess, and Pete said, 'Sing me all your songs' and I was so nervous about it. I spent a whole afternoon in his shared house in Crouch End singing all the songs and he said, 'You know, these are really good.' It was the first time anyone had said anything like that to me."

Shortly afterwards, a Weather Prophets studio session finished a day early, leaving a free, paid studio day. Astor called Berry and told her to get down to the studio. That day The Weather Prophets backed her on a demo of Nobody Tells You caught on four-track tape: this remains unissued but, she says, "I still have it on a reel-to-reel; I daren't touch it, it's so fragile". Berry wanted it kept dark but the studio engineer took it to Alan McGee; delighted, he was straight on the phone offering her the chance to make a record. The result was the six-track mini-album, *Firefly* (1987), reissued on last year's *Record Store Day*. "I was a novice, learning as we went," she recalls. "For example, I knew Houses Made Of Wood didn't sound how I was hearing it in my head, and eventually we found it needed to be 3/4 and not 4/4 time. I had no language to articulate these things then, but I learned very, very quickly."

The exquisite, pealing piano on Houses Made Of Wood was provided by Martin Duffy, a connection provided by another of her early supporters, Lawrence (Hayward) from Felt. "Lawrence was incredibly supportive of me, offering me support slots at Felt gigs," she says. "They were my first live shows. I asked if I could have Martin, who was so young, but so talented. They used to call him 'Professor Shorthair'!"

Being part of the Creation 'family' introduced her to many of that scene's luminaries. "Pete and I lived near the studio Creation used so people were always dropping by: Lawrence, Bobby Gillespie, Kevin Shields, Pat Fish [The Jazz Butcher]; it was a very friendly scene, we were all young and supportive of each other."

> **"It was a very friendly scene, we were young and supportive of each other"**

She decided the second album would be more firmly under her control, the better to realise her musical vision. *Below The Waves* (1988) was indeed a leap forward in terms of performance, arrangement and vocal delivery. She recalls it being created "one musician at a time and built up layer by layer, very methodical". The atmospheric video for Northshore Train has been remastered and can be seen online. Both albums speak of a great emerging talent, subtly blending folk and indie sensibilities, crowned with a serene, expressive vocal style.

Deciding against a third Creation album, 4AD beckoned: "Ivo Watts-Russell had seen me supporting Felt in Camden, and he invited me to 4AD's offices for a discussion – he was so English and circumspect that he was talking for 45 minutes before I realised he was trying to offer me a record deal."

Watts-Russell initially invited her to sing on the final This Mortal Coil album, *Blood* (1991), on a spectrally disembodied version of Rodney Crowell's 'Til I Gain Control Again. Afforded creative freedom, and game-changing vocal tuition from Tona De Brett, her 4AD albums are distinctive, immaculate and sensual. Working with Peter Walsh (who produced Simple Minds' *New Gold Dream* and Scott Walker's *Climate Of Hunter*) and her brother Christopher on *Love* (1991) delivered a particular beauty with its slow funk-folk tug and pulse on Washington Square and a sublime cover of Bob Mould's Up In The Air.

Berry worked with Hugh Jones on her 1993 eponymous album, which saw a deeper dive into acoustic textures, altered: check Follow/Ariel and marvel. The Appalachian swing of 1996's *Miracle* emerged just before 4AD was recalibrated by US parent Warners; this saw Cocteau Twins signing to a major, and other acts being set aside, Berry among them. An album recorded in 1999 with Patrick Fitzgerald (of Kitchens Of Distinction) under the name The Lost Girls went unissued until 2014; their lone single, Needle's Eye, would surface on her final 4AD release, a CD-only best of, *Pomegranate* (2001).

Some hard times followed, with attempts to record a new album stymied by personal difficulties. She survived, and found great success in professional music teaching, mentoring many young musicians, satisfying work which continues to this day. She is currently embarking on a fresh creative phase, with a new album recorded and plans to design the artwork herself.

But first, the Creation albums are being reissued by Glass Modern. How did she feel about revisiting her back pages? "A few years ago, I might not have been able to return to the Creation stuff, as I kept seeing what I *didn't* achieve with it, rather than what I *did* achieve," she admits. "Now I appreciate what we did, what is actually down on there."

Her early recordings did indeed achieve much, and her new songs promise more. Her fine melodic touch and lyrical deftness delight, while the voice is like aural moonlight, sometimes warm and harvest-hued, sometimes winter-night clear, inhabiting a space where June Tabor, Nico and Sandy Denny meet.

Words: Pete Mills

Firefly and* Below The Waves *have been reissued on coloured vinyl by Glass Modern.

THE ENGINE ROOM

The unsung heroes who helped forge modern music

This month: Sandy Posey

As one of the many individually talented female singers of the 60s, Sandy Posey stood out from the crowd by being one of the best interpreters of countrified pop shot through with a splash of Memphis soul. Back then, you couldn't go to a birthday party, Saturday night dance or school disco without hearing A Single Girl, a moody lament that says so much about teenage anguish and unrequited lust.

Born in Jasper, Alabama, in 1944, Posey was the youngest of five children raised on gospel music and deep south hospitality. She began performing in public at an early age and after graduating from high school she found work as a receptionist with several recording studios ending up at Chips Moman's American Sound Studio in Memphis.

During this time, Posey worked as a session singer, attending sessions for Sam Phillips at Sun Records, while also working with the Hurshel Wiginton Singers who were in constant demand, adding their backing vocals to hundreds of recordings. Posey also recorded solo under various pseudonyms, though these made little impression either locally or nationally.

Just as it seemed that her musical ambitions would come to nothing, she was invited by a song plugger named Gary Walker to cut a demo at Muscle Shoals called Born A Woman, written by the equally unknown Martha Marion Sharp.

Moman was so taken by the demo that he re-recorded the song at his own studio and leased it through MGM who instantly signed up Posey. Though the song blatantly subjugates women (fuel to the fire for feminists), it went on to sell over a million copies, and Posey's reading suggests how the 'victim' was able to manipulate a situation to her advantage.

It was the pensive follow-up, Single Girl – also penned by Sharp – that gave Posey her greatest international hit; a song that encapsulates the sound of mid-60s America in much the same way as Daydream by The Lovin' Spoonful or Spooky by the Classics IV.

Her third single, What A Woman In Love Won't Do, by musical polymath John D Loudermilk, gave Posey a minor hit on both sides of the Atlantic, though she admitted she never much liked the song, perhaps because of the subservient role of the song's protagonist.

Written by Bobby Buie and JR Cobb, I Take It Back was her final hit; a song displaying more country leanings than previous singles, it also highlighted her liking for The Shirelles and The Shangri-Las. Posey was no slouch herself in the songwriting stakes: Blue Is My Best Color, You Got To Have Love To Be Happy, I Can Show You How To Live and All Hung Up In Your Green Eyes offer another perspective among her many talents.

Posey frequently described her brand of music as "pop-country" and acknowledged her love of The Beach Boys' close harmonies and the sounds emanating from England via The Beatles and the British Invasion. Her musical tastes were remarkably diverse, ranging from traditional rhythm and blues to contemporary writers such as P. F. Sloan and Joe South.

Shy and retiring by nature, she never much cared for touring

Aiming to furnish Posey with another hit, Sharp wrote the reflective Ways Of The World. It was a truly creative collaboration that underscored their individual credentials and should have consolidated their musical partnership, yet for some inexplicable reason it failed. A few months earlier Sharp had penned Come Back When You Grow Up for Bobby Vee; a contentious song that turned out to be the last major hit for both Vee and Sharp, though Sharp would later secure a more dependable income when appointed Vice President of Warner Records.

Unfortunately for Posey, by the end of '68 her career was beginning to fade. Over two short years she had released nine singles and four studio albums. Shy and retiring by nature, she never much cared for touring, and doing the publicity rounds and conducting interviews was never her forte.

To be fair to Posey, the rise of Tamla Motown, Stax and Atlantic Records, coupled with the folk-rock movement promoted by Elektra/Asylum, did much to sideline the fortunes of many female country singers. The careers of Bobbie Gentry, Nancy Sinatra and Jeannie C Riley all suffered a similar fate, though Posey appeared to take it all in her stride.

She continued to do session work, and was as in-demand as ever, providing backing vocals for everyone from Tommy Roe to Joe Tex and Bobby Goldsboro. She also backed Percy Sledge on his southern soul classic, When A Man Loves A Woman, and worked with Elvis on Kentucky Rain, The Wonder Of You, Suspicious Minds and In The Ghetto, as well as many of his gospel recordings.

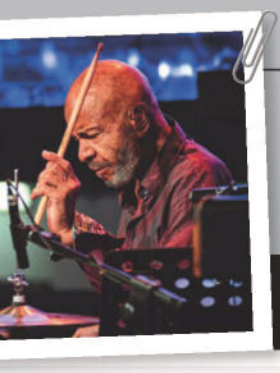
Having always admired Hank Williams, Posey decided to pursue her interest in country music and relocated to Nashville in the 70s where she found regular session work with producer Billy Sherrill, now best remembered for co-writing Stand By Your Man with Tammy Wynette. Under Sherrill's guidance Posey supported many Nashville legends including Waylon Jennings, Charlie Rich and George Jones, and also enjoyed a Top 20 country chart hit of her own with Bring Him Home Safely To Me.

Nowadays, she continues to work as a backing singer for her husband Wade Cummins, better known as Elvis Wade, often touted as the best Elvis impersonator in the world. This is hard to deny bearing in mind that the King himself endorsed his act by inviting Wade to join him in concert at Las Vegas in 1969, an honour Presley never extended to any other impersonator. It has been further compounded by the willingness of The Jordanaires (a harmony group who worked with Presley) to add their vocal support to Wade's live shows over the years.

Wade and Posey married in 1993 and have been performing together ever since, and as born-again Christians they are not averse to promoting their evangelical beliefs onstage. For Posey, the journey from Memphis belle to Countrypolitan pioneer to sacred crusader has proven to be a long and winding road to salvation.

Words: Lin Bensley

Sandy Posey* Born A Woman – The Complete MGM Recordings 1966-1968 *is on Strawberry Records.



BIRTH! SCHOOL! WORK! DEATH!

Drum legend Chester Thompson... on the soundtrack to his life

Buddy Rich & Max Roach ***Rich Versus Roach*** (Mercury MMC 14031, LP, UK, 1959) **£15**

I started playing in seventh grade [age 12]. My brother's friend found out I was learning drums and offered to give me lessons. He would put an album on and teach me how to play along with it. This was one of them. They were polar opposites: Buddy Rich was bombastic; everything is chops and going for it, while Max Roach is much more rhythm, a bit tastier in my opinion. He left space where Buddy Rich didn't leave any.

Ahmad Jamal Trio **Poinciana** from ***But Not For Me: Ahmad Jamal At the Pershing*** (London Records LTZ-M 15162, LP, UK, 1959) **£20**

This was the first album that *really* grabbed me. My oldest brother was a real jazz fan. I heard Poinciana by Ahmad Jamal and just fell in love with it. I was 13 at the time. Even now, it's still one of my very favourites. It's so perfectly executed; it builds in a way that totally makes sense. At that age, it wasn't that easy to play, to actually show off. I never got see [drummer] Vernell Fournier, and I wish I was more familiar with the other things he did, but man, he was brilliant on that.

Miles Davis ***Filles de Kilimanjaro*** (CBS S 63551, LP, UK, 1969) **£50**

This album is out there for a lot of people, but it was my first time checking out and really *getting* Tony Williams. Tony never played the obvious. He never went where everybody else went. I ran into Tony in Paris, and he invited us down to see the show that night. Miles had passed, but they kept that band and called it VSOP. One of my favourite places to play is Paris because they might be the most educated audience there is. We were playing Cinema Show on that Genesis tour, and the audience was clapping along in *seven*. We saw Tony that night and it was unbelievable. He commands a whole different level of response.

Sly & The Family Stone ***Stand!*** (CBS 63655, LP, UK, Direction label, 1969) **£20**

This was the freshest thing ever when it came out. I'd never heard anything quite like it. Its grooves were just unreal, and it was such an eclectic bunch of people. I grew up on the east coast, so the whole California thing was pretty new to me. Soon I ended up in Frank Zappa's band. My first impression was that I was in a room full of hippies, yet they were all just amazing musicians. Sly was just so fresh. I got to meet Greg Errico [drums] but never got to hear him play live. He was in Weather Report for a bit. They tried him because they loved what he did.

Thelma Houston ***Sunshower*** (Stateside SSL 5010, LP, UK, 1969) **£20**

Sunshower? That's a two-part thing. Thelma Houston's singing just grabbed me; and that it was arranged and produced by Jimmy Webb. And what arrangements! Again, it was the freshness. I thought her handling of it all was amazing. She ended up going to Motown after that, and they really put her in a pretty tight R&B box. I felt like they had no clue what this woman was capable of.

Photo: (Chester Thompson) GianRock Photography

Elvin Jones ***Merry Go Round*** (Blue Note BST-84414, LP, US, 1972) **£10**

I saw Elvin Jones live before I heard this album. I started playing the [*Baltimore*] clubs when I was 13; by the time I was 15, I was in a couple of jazz groups, but I was never a purist. I would go to these jam sessions and learn the jazz repertoire and there were never less than two a week in Baltimore. Really good players would come out and I got to learn. I was pretty young: I was the kid who got the chance to meet his heroes.

Mahavishnu Orchestra ***Inner Mounting Flame*** (CBS S 64717, LP, insert, UK, 1972) **£15**

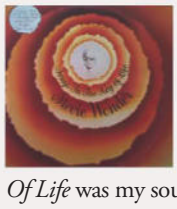
This was my first real introduction to Billy Cobham. He'd played on several other recordings, but when I heard Mahavishnu, I was wrecked. For a drummer, it was mind-blowing. I saw them play live from the side of the stage, on tour with Zappa. I had to keep walking away, it was so intense. I'd never seen anyone play like Billy before. He's built like an American football player and I fully expected the toms to go down through the floor as he was hitting them so hard.

Frank Zappa ***Apostrophe (')*** (DiscReet K 59201, LP, UK, 1974) **£20**

I was going to go back to music school to go deeper into what I was doing. Before that happened, I got the call to audition for Frank. I thought, this is what I'm going to be going to school for! I heard *Apostrophe (')* and had to learn a lot of it. The whole band scared me half to death. Frank was a brilliant teacher; he just knew how to take you to that next level.

Wayne Shorter ***Native Dancer*** (CBS 80721, LP, UK, 1975) **£20**

I'm new in Weather Report and we'd been rehearsing a few weeks when Wayne Shorter had a listening party at Joe Zawinul's house. He had this phenomenal sound system. I was captured. It's supposed to be a co-album between him and Milton Nascimento, the premier Brazilian composer. It goes back and forth with their compositions. The atmosphere that it set and the sound of it . . . I'd never heard anything quite like it.



Stevie Wonder ***Songs In The Key Of Life*** (Tamla Motown TMSP 6002, 2LP/7", booklet, gatefold, UK, 1976) **£30**

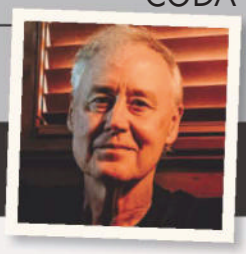
Between Weather Report and Genesis, I ended up doing *The Wiz*. During that period, *Songs In The Key Of Life* was my soundtrack. It was always on in my car or in my apartment. It amazed me. Stevie came to Nashville about four years ago and did the entire *Songs In The Key Of Life*. Unbelievable. He did a four-hour concert. Afterwards, we had backstage passes. He came back and did another three songs in the backstage. I was like, "Are you kidding me? This guy is unstoppable!"

Words: Daryl Easlea

Chester Thompson's new album,* Wake-Up Call, *is available at essentials.progrock.com/shop

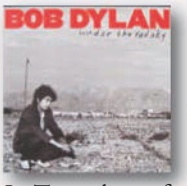
10 OF THE BEST

This month: **Bruce Hornsby** on his collaborations



Don Henley The End Of The Innocence (Geffen GEF 57, 7", UK, 1989) **£3**

I received a call out of the blue from Don asking to write a song together, so I recorded a musical idea I had that hadn't been fully realised. Don came to my house, I played it for him, and he later called me from his car – he had one of the giant early cellphones. He exclaimed that he seemed to be writing half the song in his car on the drive back from my house. In general, I find it fascinating to step into other people's worlds and seeing if I can enhance it.



Bob Dylan T.V. Talkin' Song (from ***Under The Red Sky***, CBS 467 188-1, LP, UK, 1990) **£10**

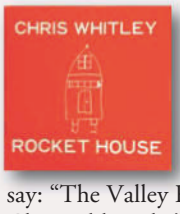
A classic example of the spontaneity that can happen on a Dylan record. We'd recorded Born In Time then, after a break, Kenny Aronoff started playing a beat. Me, Robben Ford and Randy Jackson were jamming on it when Bob walks in, with a bunch of lyrics. He spread them out on the table, listens to us for a minute, looks around at the lyrics, picks one up and starts singing: "One time in London, I'd gone out for a walk…" He did it straight away, from top to bottom, and that was it, that's T.V. Talkin' Song.

Jerry Garcia Barren Ground (from **Bruce Hornsby & The Range** ***A Night On The Town***, RCA PL 82041, LP, UK, 1990) **£8**

I was never intimidated working with Bob Dylan or Jerry Garcia, maybe through the false confidence of the young. By this time, I'd opened for the Grateful Dead for four years and Jerry had become a friend. Barren Ground is the first song of mine Jerry played on, which was recorded at Dave Stewart's house in Encino. Jerry's playing made the track sing, and it remains a favourite solo on my records, along with his work on Across The River on the same album.

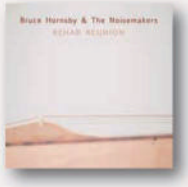
Bonnie Raitt I Can't Make You Love Me (Capitol CL 639, 7", UK, 1991) **£5**

Bonnie is my musical big sister: she gets what I'm going for. We met at a party Elton John threw in Bel Air and hung out most of the night. Nobody knows what will be a hit, so all I can say is that this session was short and effortless. Bonnie sings it beautifully, but then she could sing the phone book beautifully, too. It's a classic, timeless ballad, but did you hear anything like it on the radio? No. It's kind of like The Way It Is: it's its own thing, nothing like the standard hit mode of the day.



Chris Whitley Radar (from ***Rocket House***, ATO UTLP 040, 2LP, Germany, 2001) **£60**

Chris is an unsung great; every singer-songwriter I know adores him. When *Here Come The Noisemakers* was out, Chris called me at 1am to say: "The Valley Road makes me cry." We laughed about that, then Chris told me he'd just finished an album, he wished I could play on it. I said: "Send me the mastered version and I'll piss all over it." I sent Chris a bunch of Wurlitzer and piano ideas, and he used one on Radar's outro. I literally got in under the wire to work with such an original, hugely missed talent.

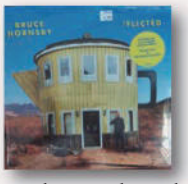


Mavis Staples Celestial Railroad (from **Bruce Hornsby & The Noisemakers** ***Rehab Reunion***, 429 Records FTN 16141, CD, UK, 2016) **£5**

I originally wrote this for The Staples Singers in 1994. When I supported Bonnie Raitt later that year, Mavis came up to me, singing Celestial Railroad, so I instantly loved her. She told me: "We worked on that song, but Pop never felt like he was getting it." Years later, making my dulcimer record *Rehab Reunion*, I figured it was a simple enough song even I could play on dulcimer. I flew to where Mavis lives in Chicago, and it was joyful. She's one of the most lovable, endearing people I've met in my entire life.

Bon Iver U (Man Like) (from ***i ,i***, Jagjaguwar JAG 350, LP, UK, 2019) **£25**

I don't hear much from Justin Vernon lately. He's deep into his own zen mode, which I respect completely. But on a spiritual, creative, sympatico level, it'd be natural for us to make an album together. We have a few other songs lying around that are semi-notable and could be developed, but I'm not calling Justin going: "Hey, man, how about it?" When Justin got back with DeYarmond Edison in Raleigh to play the wedding of the chef Ashley Christensen, I joined in. I was on tour nearby and I'm an easy mark for Justin because I always have a great time with him.



Danielle Haim Days Ahead (from **Bruce Hornsby** ***'Flicted***, Zappo ZAPPO 0031, LP, US, 2022) **£25**

I love Haim and thought Danielle would crush this song. She did, and her part encompasses possibly two-plus octaves. When I was coming up, I was suddenly working with my heroes, like writing Go Back To Your Woods with Robbie Robertson, who was a semi-deity to me. Now I'm the elder, it's the greatest gift that younger musicians are interested in what I do. It started with Justin Vernon shouting my name out. That opened the door to a room where I've found many other young musicians waiting.

Ezra Koenig Sidelines (from **Bruce Hornsby** ***'Flicted***, Zappo ZAPPO 0031, LP, US, 2022) **£25** (see sleeve above)

Ezra reached out to be a guest on his podcast, *Time Crisis*. I kept doing it and we became friends. Whenever I went to LA, I'd hang out with Ezra and his friend, the producer Ariel Rechtshaid, who worked on Sidelines and Days Ahead for me. I heard Ezra's voice in my head for Sidelines and I love what he does on this semi-obtuse song about the Covid shutdown. He even created his own Beach Boys-esque a cappella section, which is so strong and creative. I owe him a writing credit for it.

yMusic Platypus Wow (from **BrhyM** ***Deep Sea Vents***, Zappo ZPP 51, LP, US, 2024) **£25**

I met yMusic when we both played at Bon Iver's festival, Eau Claire. Rob Moose asked if I'd like to write a song with them, which became *Deep Sea Vents*' title track. Our collaboration then hit warp speed during lockdown. Around November 2020, when everyone was reeling, they started sending me tracks. Their instrumental for this was titled Duck Soup, whose beginning had a certain quack factor. I thought: "What's an interesting mammal in that mode?" and began singing about a platypus.

As told to: John Earls

Deep Sea Vents is on Zappo. Hornsby's Meltdown show is 18 June.

COMING SOON!

RECORD COLLECTOR PRESENTS...

The Beach Boys

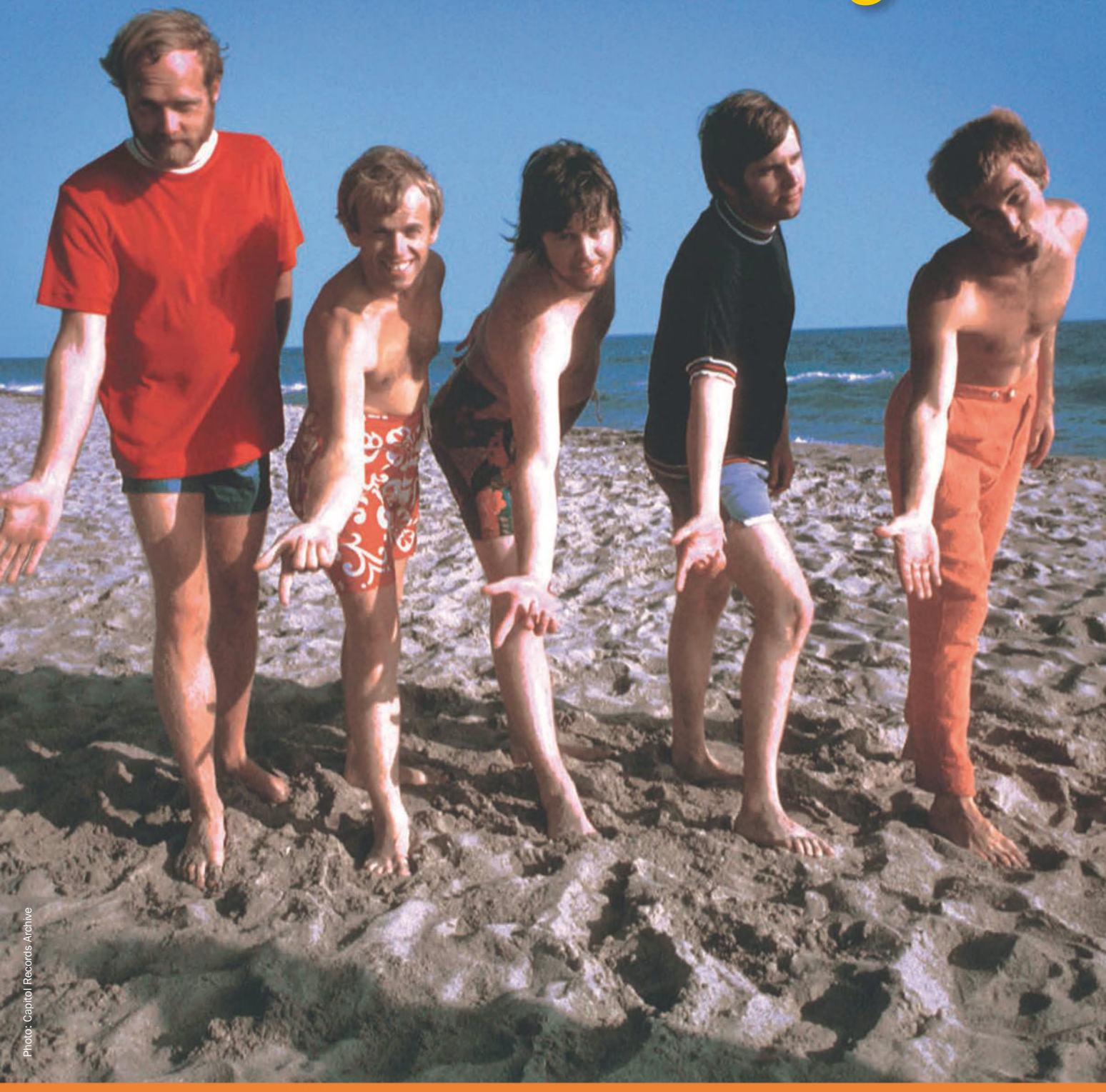


Photo: Capitol Records Archive

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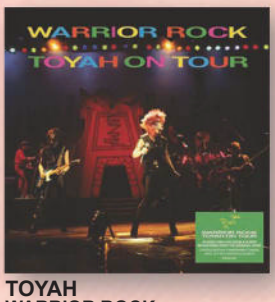

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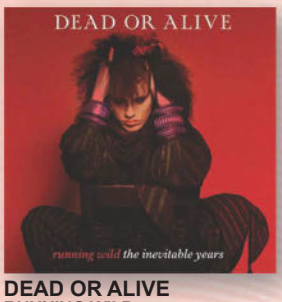

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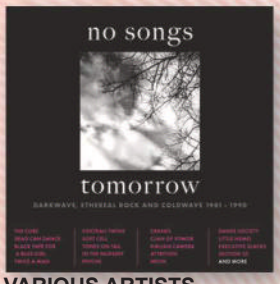

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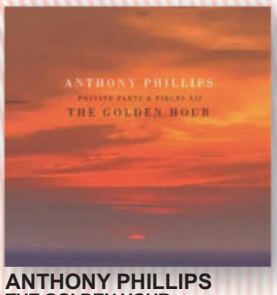

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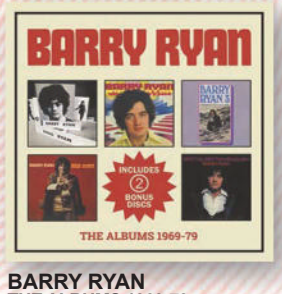

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